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# INDIAN NOTES

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# INDIAN NOTES

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## THE PARAPHERNALIA OF THE DUWAMISH "SPIRIT-CANOE" CEREMONY

T. T. WATERMAN

### *Introduction*

AMONG the Indians living around Puget sound, Washington, there has been practised for many generations a great winter ceremony. This has usually been known as the Spirit-canoe performance. The native term for the ceremony has been recorded by Haeberlin as SbETEtda'q, a term which takes in my own notes the form Bitida'q<sup>w</sup> or even Sptda'q<sup>w</sup>. Sets of the objects used in this ceremony were first collected by G. A. Dorsey, and later by Livingston Farrand. A set meanwhile drifted, uncatalogued, into the Ferry Museum in Tacoma. Descriptions by Eells, by Dorsey, and by Haeberlin have made

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the principal outlines of the ceremony familiar. Curtis also (vol. ix, p. 110) mentions it briefly. The central idea is that certain powerful shamans go to the underworld, in a spirit canoe, for a lost soul or guardian spirit. The ceremony, which was held only in winter, is a most interesting one, especially from the point of view of comparison with the religious practices of other regions. To illustrate this point I may say that in the area north of Puget sound, among the Kwakiutl and neighboring tribes, we encounter other winter ceremonies of prodigious complexity. These Kwakiutl ceremonies center about the idea of initiation into secret societies. The Puget Sound performances are much less elaborate, as one might expect from the general simplicity of the Puget Sound culture as compared with that of the Kwakiutl. Moreover, they are not initiation rites, but welfare ceremonies, of a purport similar in general to that of the Sun dance among the Plains Indians. In general setting they are therefore quite distinct from the great ceremonials of the Kwakiutl. It is interesting to find a ceremony that links two performances so different as the Plains Indian Sun dance and the winter performances of British Columbia and Alaska. As regards the paraphernalia, and the details of the Puget Sound observances,

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I can find little or nothing that suggests either of the areas mentioned. The only analogue I have been able to find is on the Plateau. The SbETEtda'q seems to be one of a few institutions which the Puget Sound people developed along special and peculiar lines.

In 1919 Dr. Boas called my attention to the occurrence of this ceremony in the Puget Sound area, and commented on the painted planks and other objects used in connection with it, suggesting that inquiries might be made among the Indians. The following information is therefore due to his suggestion. In 1920 I procured for the Museum of the American Indian, Heye Foundation, a set of the planks, manufactured for a ceremony but never used. Cedar had become rather scarce, and they are only half or two-thirds the size of the planks made in former times.

The general background of the ceremony is a belief (which is by no means unique) that the people in the Land of the Dead steal souls from people in this world, or their "medicines" (spirit-helpers), and take them away to Dead-land. The person whose spirit-part or spirit-helper is gone, languishes, becomes weak, loses his property, and finally dies. Among these Indians the idea has developed that through the help of certain supernatural beings and animals,

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the medicine-men can rig up a canoe, go to the underworld in it, fight the ghosts, and bring back what has been lost. A man who feels himself "slipping," whose luck is generally bad, or who feels infirmities creeping upon him, often decides or vows to put up the capital necessary for hiring shamans, and for providing feasting and entertainment, quite as in the case of the Sun dance. When the shamans once reach the Land of the Dead they are likely to bring back a number of "souls." So a successful journey is an occasion of rejoicing on the part of the whole community. It is the purpose of the present paper to summarize what has been ascertained about the ceremonial objects used in the performance. The information obtained by myself is printed here by courtesy of the University of Washington, under whose auspices the inquiries were made.

### *Published Writings Referring to the Ceremony*

Several important papers have been written which describe this ceremony or refer to the ideas lying back of it. The most recent is Frachtenberg's *Eschatology of the Quileute*, an admirable account of the World of the Dead and the road that leads to it.<sup>1</sup> An account of the

<sup>1</sup> *Sbetetda'q*, a Shamanistic Performance of the Coast Salish, 1918. Frachtenberg's work was published in 1920.

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ceremony performed in order to go there and to get souls was written by Haeberlin.<sup>1</sup> A number of years ago, G. A. Dorsey obtained several sets of objects used in these ceremonies and published an account of them.<sup>1</sup> He quotes in turn a still earlier paper by Wickersham entitled "Nusqually Mythology." The missionary Myron Eells published a description of the ceremony under the caption "Tamanousing for Lost Souls."<sup>2</sup> I shall cite these papers, therefore, as Haeberlin, Frachtenberg, Dorsey, and Eells. Bibliographic details concerning them will be found below, in a terminal list. Eells' article on the Religion of the Clallam and Twana Indians in the *American Antiquarian* (vol. II, pp. 8-14) is of little service.

Horatio Hale many years ago noted the occurrence of a ceremony having the same purpose as the one here discussed and obviously related to it, among the Flatheads. His account is so interesting that I quote it in full.

They regard the spirit of a man as separate from the living principle, and hold that it may be separated for a short time from the body without causing death or without the individual being conscious of the loss. It is necessary, however, in order to prevent fatal consequences, that the lost spirit should be found and restored as quickly as possible. The conjuror or medicine man learns, in a dream, the name of the person who has suffered this loss.

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<sup>1</sup> The Dwamish Indian Spirit Boat and its Use, 1902.

<sup>2</sup> Smithsonian Report for 1887.

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. . . During the next night they go about the village . . . singing and dancing. Towards morning they enter a separate lodge, which is closed up so as to be perfectly dark. A small hole is then made in the roof, through which the conjuror, with a bunch of feathers, brushes in the spirits, in the shape of small bits of bone and similar substances which he receives on a piece of matting. A fire is then lighted, and the conjuror proceeds to select out from the spirits such as belong to persons already deceased, of which there are usually several; and should one of them be assigned by mistake to a living person, he would instantly die. He next selects the particular spirit belonging to each person, and causing all the men to sit down before him, he takes the spirit of one (i.e. the splinter of bone, shell, or wood representing it), and placing it on the owner's head, pats it, with many contortions and invocations, till it descends into the heart, and resumes its proper place. When all are thus restored, the whole party unite in making a contribution of food, out of which a public feast is given, and the remainder becomes the perquisite of the conjuror.<sup>1</sup>

### *The Underworld*

According to Puget Sound ideas, the location of the underworld, the road that leads to it, and the nature of the journey made by the shamans, have been set forth briefly by Curtis (vol. IX, p. 88). I may say that the ideas of the Puget Sound people on this point are extremely vivid. The trail leading to Ghost-land is often described, and on the way thither one passes a number of well-known spots. These places can be easily recognized, if one ever gets there. Every soul

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<sup>1</sup> Horatio Hale, Ethnology and Philology, in *U. S. Exploring Expedition under the Command of Charles Wilkes, U. S. N.*, vol. VI, pp. 208-209, Phila., 1846.

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who makes the journey arrives at one of these places after another in regular order. The Sbetetda'q performance is essentially a drama in which the shamans, performing in a house before a large audience, act as though they were going underground on this journey. Their actions and gestures portray to the spectators various incidents, such as crossing the "river of souls," fighting the ghosts, and the dash back to this world with the rescued soul of the sick man. In the meantime their inner selves, or minds or spirit-parts, accompanied by their "powers" or supernatural helpers, are supposed to be actually making an invisible journey and really visiting Ghost-land. A person watching the performance can tell at a glance, by the behavior of the dramatizers, just which stage of this well-known journey they have reached. Thus, I quote from Frachtenberg:

A shaman lacking in such a guardian-spirit can go no further and must turn back. Beyond this pole there is another obstruction in the form of a rotten log lying clear across the road in such a way that each person must step over it. And since this log keeps on shrinking and expanding just like a rubber, only a soul or a shaman having the "ghost magic" can go over it. From here on the trail becomes fine and unobstructed, ending at the very river. Extending clear across the river there is a fishtrap in which the souls catch all their fish.

Haeberlin mentions only three incidents of the journey to the underworld:

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The shamans have to cross two rivers to get to the land of the dead. The first one is exceedingly swift and cannot be crossed in a canoe. The departing souls of the dead cross it by walking over a tree that has fallen across the river. The performing Sbetetda'q shamans dramatize the passage of it by laying their medicine poles on the ground and then walking from one end of these poles to the other, as if they were in this way crossing the river. Since the poles are narrow and round, the shamans must take great care not to let their feet slip off and thus touch the ground. If this should happen to one of the shamans, it would be a great calamity to him as well as to the whole expedition. It meant that the shaman had slipped into the river. The Indians claim that the feet of such a shaman would at once swell up and that he could not walk. He became a burden to the whole expedition, since his colleagues could not abandon him, but had to support him. This added a new task to the work of the shamans, which was supposed to be sufficiently difficult in itself.

After traveling on, always in a westerly direction, the shamans arrived at the second river. This one was much broader than the first one and flowed much slower. The shamans crossed this river in an imaginary shovel-nose canoe. It was at this point in the ceremony that they worked their magical poles as if they were paddles. The eastern approach to this river was flat, but on the opposite side there was an embankment. It was on this embankment, just above the river, that the village of the dead was located. . . .

The essential difference between the two worlds is that the seasons are always opposite, and when it is night here, it is daytime there. Furthermore, when it is low-tide here, it is high-tide there. . . .

While on their journey to the land of the dead, the shamans would sometimes meet a skayū' [dead person] who was out picking berries. This skayū' was impersonated by an Indian, who walked with crossed legs and made peculiar gestures and grimaces. The shamans tried to get information from him regarding the lost soul.<sup>1</sup>

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<sup>1</sup> Op. cit., pp. 254-255.

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My own notes on this subject were obtained from informants at Tolt and at Marysville, both places belonging to the Duwamish area. The Land of the Dead is considered to lie off to the north, and underneath the ground. A trail leads thither, but the shamans go in a boat, having the power to "make land into water" wherever they travel. The place of departed spirits is called *Gwelskaiyu'* (*skaiyu*, "ghost"), *Skaikaiyu'* (the plural form of the word ghost), or *Di<sup>g</sup>a'bats* ("the other side"). The reason for the latter term is that this land lies beyond a great river. Shamans called in to give news about a person recently deceased, report exactly how the soul is faring. The shaman may tell the anxious relatives, after a trance, "Your nephew is just now getting across." Delirious people used to imagine themselves entering the stream. The river is the most characteristic thing about the journey to Ghost-land, but many places lie on this side of it, through which souls must pass. They are as follow:

1. A person traveling to the underworld comes first to *Sklaletu't-dup*, "ceremonial-object place." Here all sorts of objects are met with, each singing its own songs. A little basket will be singing its song; an arrowpoint will be singing a hunting song; a piece of a canoe will be singing

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a fishing song; a pack-strap will be heard singing *its* song. I fancy that these songs are often brought back to this world, and sung by the performers in ceremonies.

2. Next the traveler comes to a famous place, called Skwel. Here the trail passes through between bushes full of berries, but these berries hop around like birds. If one tries to pick them, they fly away. It takes an expert, the Indians say, to pick one; but the ghosts can gather them easily. Sometimes the shamans put strings on the ends of their staffs and manage to "catch" a few berries in this way. These they bring back to this world and scatter about on the ground to make berries plentiful here.

Very often the shamans succeed in capturing at this point some dead person from Ghost-land. If they see a dead person coming, they hide on both sides of the trail. A ghost acts differently from an ordinary man. He walks with his head thrown far back and his eyes closed. Moreover, he "weaves" back and forth as he walks; that is, with his right foot he steps far over to the left, and with his left foot he steps every time far over toward the right. This, I presume, is what Haeberlin means when he says a ghost walks "with crossed legs." The lurking medicine-men always capture such a ghost if they

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can, and make him tell who he is. "O, I'm so-and-so," he will say when seized (naming somebody long deceased). "What are you after?" they will ask him. "I was going up to get the soul of so-and-so and take it below," he will reply. "Whose souls are down below?" is always an important query; so that the war-party may learn what to look for when they get amid the dwellings of the dead.

3. Beyond the berry-patch lies a wide lake called *Texwa'teb*. When they come to this water the shamans pause and lay a lot of ceremonial staffs together, end to end, holding them at the joint with their hands. This "makes a boat." Why people who are *in* a spirit-boat should have to make a boat all over again is a point about which my informants did not concern themselves. In any case, when the "boat" is ready, some one of the party calls on his "power" or animal-helper. "Otter! Otter!" a given shaman calls; and again "Otter!" Suddenly, away the whole party goes, across the lake, like an otter. Thus this part of the journey is surmounted. If anyone has a "power" which is weak, however, he is likely to be lost here.

4. Beyond this lake there are hunting-grounds, with plenty of game animals. The region is

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known as SEXLEXO'b. A war-party going after a stolen soul often stops here to hunt. Simultaneously the shamans in the dance-house simulate the actions of a hunt.

5. Next lies Mosquito-place, Obste'tceks. These Dead-land mosquitoes (*gwElskaiyu-tcetsuks*) are as large as birds. If a shaman is bitten by one of them, his whole body swells, and he dies. The dancers in pantomime fight off these mosquitoes and kill them.

6. After that comes Beaver-place. While the souls of the shamans stop at this ghostly beaver-dam for a hunt, the shamans in the dance-house back in "our" world engage in the hunt in pantomime. One will take his ceremonial staff and pretend to rig it up as a spear. The others use their "canes" to break in the roof of an imaginary beaver-lodge. They all become very alert. When the imaginary beaver flies out of the lodge, there is a sudden shout of "There he goes!" (though the shouting is purely in pantomime), whereupon the quarry is pursued and speared.

7. The next locality of importance is an open place along the trail called Slexe'. Here war-parties going after a soul stop to "lift the daylight." They are proceeding into the underworld by the aid of their supernatural helpers,

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consisting of various spirits and animals. By the time they have come to this place (i.e., by the time the ceremonies have reached this point), dawn is beginning to appear. The light of day "bears down" on the supernatural helpers, so the shamans point their staffs at the eastern horizon, hook them under the daylight, and slowly lift it over their heads. The nature of daylight was expounded to me in the cryptic words "daylight is five-fold." "It is like five people," another informant said. So this ritual act of lifting daylight was repeated five times. As I understand it, that interrupted the performances until the ritual was resumed the next night.

8. A very difficult passage is encountered a bit farther along the trail. Here was the final task. The path of the dead leads through some woods to the banks of the river, the river of the dead, already mentioned. The waters are swift, and boil along under the bank, which is continually caving down. Large rocks are carried past in the rushing current. Shamans from this world always hold a consultation here as to how they may get across. Some one of the performers "up above" always suggests in pantomime that they go upstream. The war-party finally comes out on the brink of a cañon. This spot is called

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Jumping-place (Qeq'lā'ded). In the dance-house at this time two posts are set up and a cross-piece tied to them. A plank (*sxa'lats*) is arranged with one end on the ground, the other end resting on this support. One by one the shamans walk up this plank and stand on the elevated end of it. A vaulting pole (*saxo'balwats*, "jumping-stick") is then handed to the performer, and a circle is drawn on the ground, in which the lower end of the pole must be planted. At this very moment the shaman's spirit is standing poised on the brink of the cliff, in the underworld, across the river from the village where the dead live. A powerful supernatural helper makes it possible for the mind or spirit of the shaman to pass across the river through the air. In our world above the shaman plants his pole in the small circle and vaults out through space, landing on a specified spot. If one of the war-party should fall into the stream, the corresponding shaman up in our world would die, right while he was dancing. The slightest slip or misstep on the part of the dancer was interpreted to mean that his supernatural power had failed him. Sometimes members of the war-party who had a dislike for one another would, in the pinch, try underhand tricks on one another.

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### *External Features of the Ceremony*

I believe that the general character of the ceremony is by this time clear. A number of shamans set up a "spirit canoe" in the center of a house, indicating the position of the canoe by planting certain ceremonial objects in the earthen floor. Into this canoe they climbed, and proceeded with a long "dance" or dramatic performance. Songs of a characteristic sort were sung, used only in this ceremony; and the shamans, each of whom had a dance-staff, proceeded to move them as though paddling. Now, hour by hour they proceed to the underworld, passing the places I have mentioned, the audience watching in breathless absorption. Small children were awakened if they became sleepy. The ceremonial staffs of the shamans served in all the various adventures, being used to simulate canoe-paddles, spears, bows, and so on, as occasion arose. Hour by hour the songs rose, the party going deeper and deeper along the ghost-trail. The performers closed their eyes, simulated the various acts, and conferred anxiously with one another in tight places. There is no doubt that the shamans themselves felt a great deal of excitement. Their pantomime was apparently very clever. The time occupied in

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reaching the underworld depended somewhat on the amount of money the patient could afford to pay. If a small honorarium were in prospect, the shamans were too thrifty to spend overmuch time. The proper duration seems to have been five days; I never heard of a ceremony lasting less than two nights. The shamans meet for twelve successive days beforehand, however, to prepare and paint the ceremonial objects. I believe the journey back to this world, which was likely to degenerate into an anti-climax, was considerably accelerated, and lasted only an hour or two. There were really three parts to the performance: the journey down, a contest with the ghosts, and a return, which included delivery of the soul to the patient. Excitement toward the close rises to fever heat. One of my informants said he was frightened out of his wits at his first attendance at a performance, being then a small child. At the climax the songs rise with a tremendous sway, the patient falls into an ague, everybody begins a commotion, people are crying all about, and the children, of course, do not know what to expect next.

The actual strategy of the recovery of the soul is that the head shaman goes alone into the village to reconnoiter, in the dead of night, which

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means that it is daylight in our world. This act is very risky. When he locates the missing soul, the party turn their boat around, the objects at the two ends being interchanged. Then they seize what they came for, and carry it to their boat. When they push off, the head shaman, from the stern of the canoe, hurls something into the ghost-village to awaken the dead. "He throws his meanness in," said one informant, meaning, I suppose, that the shaman hurled his "power" at the village. The ghost-village springs to life at the alarm. Why the shamans should do this, instead of slipping quietly away, I do not know, but they always act the part I have described. A furious engagement follows. In Haeberlin's account, boys impersonate the militant dead people shooting burning splints. In any case, arrows and other missiles are supposed to be flying thick and fast. The shamans take up certain of the ceremonial objects, and move them about, as if dodging arrows. In some performances a mat is held across the stem of the canoe by two men. When they raise it, the crouching shaman in the boat shoots arrows at the ghosts. If a shaman were struck by one of these imaginary arrows, it was usually, my informants say, "the end of him." Thus Doctor Bill, who is mentioned by Dorsey, and who was

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the second husband of Mary, one of my own aged informants, was hit in the flank by an invisible ghost-arrow, which knocked him sprawling. The Indians felt that it would be his death-blow, and, surely enough, he later died—by drowning, however.

The uncle of Sam Sneider, one of my informants, an old man named Kida'libel, once carried a war-club (*sle'bats*), made of the bone of a whale, on one of these ghostly expeditions. When he came back from fighting the ghosts, it was covered with blood. He took this blood off and ministered it to the son of Jim Seattle, a boy named Moses, who was a grandson of Chief Seattle. This boy "had no bones in him," the Indians say. He at once got better as the result of this treatment, although he always remained small.

When a soul is brought back, it is inserted into the patient's body in pantomime. The shamans fall into a shaking fit during this part of the operation. A man's soul often shows a disinclination to "stay put." The shamans seize it as it starts to float away from the patient, and by persistence they always induce it to stay permanently. In cases where it was not the soul of a person, but his "medicine" power, that had been recovered, its return to the owner is

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indicated by the shamans suddenly bursting into the patient's own particular guardian-spirit song. The patient at that (according to Haeberlin) leaps to his feet and joins in the song, dancing as actively as anybody, and perfectly cured. Otherwise, if he did not feel recovered, he would not dance, and would ask for the return of the fee paid to the shamans.

So much for the performance. Its duration and elaborateness, and the number of shamans engaging in it, were evidently variable, depending on the amount of property expended.

The matter of the ceremonial objects used in this performance is next to be discussed. Dorsey points out that they are of three classes: (1) wide planks, cut into a certain form and painted with certain designs, which are planted in the ground to form the "canoe"; (2) posts or stakes, carved to represent human figures, which are sometimes called idols; (3) ceremonial staffs. Dorsey collected two sets of the planks in 1898 and 1900. The first set went to his own institution, the Field Museum in Chicago, and the second to the Free Museum of Science and Art at Philadelphia (now the University Museum). Hearing later of a third set, Dorsey sent word to Boas, who was in the same region and who obtained it for the American Museum of Natural History. I

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obtained a set at Tolt, Washington, in 1920, which was made for use but was not used. The matter of the meaning of these planks, and the meaning of the painted designs on them, is of some little interest. I learned in the first place about the existence of such specimens from Professor Boas, who referred me to Dorsey's article. I therefore made inquiries concerning the designs painted on the specimens obtained by myself, and also concerning the published engravings showing the Philadelphia set. A number of such planks found their way, uncatalogued, into the Ferry Museum at Tacoma, years ago, and I also made inquiry about the designs on this outfit.

*(To be continued)*

## A MASSACHUSETTS POT AND AN ALASKA LAMP

WILLIAM C. ORCHARD

AMONG the specimens recently added to the Museum collections are an entire pottery vessel from Massachusetts and a stone effigy lamp from Alaska. Both objects may be classed as unique.

The earthenware vessel (fig. 30) came through

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FIG. 30.—Jar from Middleborough (Four Corners), Mass.  
Height,  $7\frac{1}{2}$  in. (17/5106)

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exchange with the Danish National Museum at Copenhagen, whose records indicate that it was received in 1843 through Mr. Charles Hammond, of Boston, and that it had been found in an Indian grave near Middleborough (Four Corners), Massachusetts. In form the receptacle has a rounded body, a constricted neck, and an incised



FIG. 31.—Eskimo stone lamp. Length, 14 $\frac{3}{8}$  in.  
(17/5105)

band around the mouth. The unique feature is the arrangement of two upstanding points on the rim, which are spaced as though the potter's intention might have been to fashion a rim with three points, a common form of decoration, but for some unknown reason the third point was omitted, so that the jar has a striking and somewhat asymmetrical appearance. So far as we

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know, this is the only specimen of Iroquois pottery from New England that shows this peculiarity in rim decoration. The vessel is  $7\frac{1}{2}$  inches high and  $6\frac{5}{8}$  inches in maximum diameter. The paste is of the usual coarse clay, tempered with shell.

The stone lamp (figs. 31, 32) was received by the Museum with no information as to its provenience, but there is no doubt that it belongs to the type described by Hough<sup>1</sup> as coming from the Kodiak region of Alaska. It is of the usual flat, oval form, with a shallow reservoir. A slight depression has been made at one point of the rim to accommodate a wick. The extreme length of the lamp is  $14\frac{3}{8}$  inches; its weight is  $27\frac{1}{2}$  pounds. In all these respects the lamp is characteristic of Kodiak lamps generally. The particular interest of the specimen, however, lies in its ornamented underside, which obviously was not visible when the lamp was in use, and it is quite evident that the utensil served the usual purpose of heating and lighting. The carving, that of a human face, was done by pecking in a manner characteristic of the region; it is not deep enough to disturb the balance of the lamp when in use. Why the lamp

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<sup>1</sup> Hough, Walter, Lamp of the Eskimo, *Rep. U. S. Nat. Mus. for 1896*, pl. 2, fig. 2, Washington, 1898.

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FIG. 32.—The base of the Eskimo stone lamp showing the pecked human face.

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should have been thus embellished on the base is a question. Was the face a mark of ownership, or the result of a passing fancy of the maker?

Lamps of this form are not rare; but so far as we are aware, this is the only one that bears a basal ornamentation.

### ON THE SUPPOSED USE OF POISON BY THE XINCA INDIANS OF GUATEMALA AND THE PIPIL OF CUZCATÁN

RUDOLF SCHULLER

THE well-known Mexicanist, Dr. Walter Lehmann, in his voluminous work on the Indian languages of Middle America,<sup>1</sup> makes the assertion that the Xinca Indians, of what is now the southeastern corner of Guatemala, practised

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<sup>1</sup> *Zentral-Amerika. Die Sprachen.* 2 vols., Berlin, 1920. See my review, "Las Lenguas Indígenas de Centro América. Con especial referencia a los Idiomas Aborígenes de Costa Rica." San José, Costa Rica, 1928. See also Lehmann's "Interpretación totalmente errónea del nombre Maya Calachuni," *Revista de Etnología, Arqueología y Lingüística*, tomo 1, nros. 1 y 2, pp. 1-10, San Salvador, 1925. Also "El Nombre Panamá. Una necesaria Observación," *Internat. Jour. Amer. Linguistics*, vol. 4, nos. 2-4, New York, Jan. 1927, pp. 220-223.

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the use of arrow poison, a knowledge which, if true, would be of great ethnological importance. But as a matter of fact there is no record of the custom of employing poisoned arrows by Indians of northern Central America. Taking for granted the use of arrow poison by the Xinca-Chúpichin,<sup>2</sup> Dr. Lehmann extends the custom also to the Nonoualca-Xulpit, mentioned in the Annals of the K'ak'čik'el.<sup>3</sup>

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<sup>2</sup> Whether *vaya vaya ela opa* are or are not foreign words, and, as such, are an interpolation in the Annals of the K'ak'čik'el, is, I believe, still an open question. See, for example:

K'ičé: *ela*, he is.

K'ičé: *e-are ela*, they, those.

K'ak'čik'el-Pupuluca: *ešela*, they, those.

K'ak'čik'el: *elaa*, they, those.

Now, as to *opa*, Xinca, blowgun, see:

Xinca: *l-opa-k*, blowgun.

Jacalteca: *uba-l*, blowgun.

Išil: *x-ub*, blowgun.

Uspanteca: *uba-b*, blowgun.

K'ak'či: *p-ub-čé*, blowgun.

K'ičé: *b-uba-l*, "instrumento con que se hincha"—bellows.

K'ičé: *p-ub*, blowgun.

K'ičé: *p-ub-ah*, hunting with blowgun, i.e., blowing with the blowgun.

I shall revert to this important subject in my work, A Comparative and Analytical Dictionary of the Maya-K'ičé-Carib-Arawak Languages, which contains about 30,000 words and figures of speech selected from three hundred languages and dialects, more or less, of the aforesaid linguistic group.

<sup>3</sup> Zentral-Amerika, II, p. 724, note 1, where we read, "The terrible arrows of that sea-coast people are so emphasized [in the Annals of the K'ak'čik'el] that from an ethno-

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From the earlier sources of information, scarce and incomplete, it is true, we may infer, Dr. Lehmann argues, that the use of poison was known among the Lenca, the Pipil, and the Xinca, and perhaps it was employed also by the Mixe-Zoque; but the Maya and Mexicans did not know its use either for hunting or in warfare, of course.<sup>4</sup>

As to the supposed "poisoned thorns" employed by the Xinca Indians, Dr. Lehmann's only source of information is the confused and partly incorrect narrative given by Domingo Juarros in the *Compendio de la Historia de la Ciudad de Guatemala*.<sup>5</sup> Juarros, undoubtedly

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graphical point of view we might believe they were poisoned arrows." And he adds, "Das hat insofern Berechtigung, als die Xinca *vergiftete Dornen* gebrauchten." Thus Dr. Lehmann takes for granted the use of poisoned caltrops, or poisoned thorns, among the Xinca Indians.

<sup>4</sup> Op. cit., II, pp. 728-729. It must here be observed that the narrative concerning the Indians of the former Kingdom of Guatemala, as given by the chronicler Antonio de Herrera, is very far from being of "a more recent literature," for that account is merely a repetition of the letter which Oidor Diego García Palacio addressed to the King of Spain in 1576. And, by the way, it must also be observed that there are no solid grounds for believing that the Ch'ol-amak', referred to in the Annals of the K'ak'čik'el, were *de facto* Xinca, as asserted by Dr. Lehmann (II, p. 724).

<sup>5</sup> Edición del Museo Guatemalteco, Guatemala, 1857. As to the scientific value of Juarros' *Compendio*, see Milla, *Historia de Central América*, tomo I, p. v, note 3. In the Department of Middle American Research of Tulane

## INDIAN NOTES

misled by the chronicler Herrera,<sup>6</sup> in referring to the journey of the conqueror Pedro de Alvarado from the Xinca village Nacendelan to Pasaco, states that "the Indians had recourse to all the stratagems they could devise to impede their advance; among other contrivances they placed great numbers of what would now be called a species of caltrops in the road over which the troops were to pass; and the feet of both men and horses were grievously wounded by them. The injury did not stop here, for many of these points *being poisoned*, in two or three days caused the death of those who were wounded by them, with all the agonies of an insatiable thirst."<sup>7</sup>

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University, New Orleans, is preserved a copy of the first edition of Juarros' *Compendio* (1810), with numerous notes, corrections, and additions made "by an unknown author," according to Gates, the former owner of the book. The "unknown" author, in fact, was the highly learned Don Juan Gavarrete, a native of Guatemala, who in 1845 discovered the manuscript *Annals of the K'ak'čik'el* in the ecclesiastical archives of Guatemala City.

<sup>6</sup> *Historia General de los hechos de los Castellanos*, or simply "Décadas," Déc. III, lib. v, cap. x, p. 167. Compare my paper, "El Perro como medio apotrópeo entre los Indios de Centro América," *Rev. de Etnología, Arqueología y Lingüística*, t. I, nros. 1-2, pp. 71-76; see p. 73, and cf. note 12. The mistake committed by Herrera can easily be traced to one of the prints of Gómara's *Historia*, a work in which misprints, especially of Indian names, occur on almost every page. See below.

<sup>7</sup> *A Statistical and Commercial History of the Kingdom of Guatemala in Spanish America*, translated by J. Baily, London, 1823, p. 232. (English translation of the first

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By accepting, without criticism, Juarros' statement, Dr. Lehmann plunged into a pitfall regarding his conclusions with respect to the use of poison—arrow or blowgun poison, whatever it might have been—among the Xinca Indians.

There can be no doubt that, had these Indians really used poisoned weapons of any kind against the Spanish conquerors, some of the soldiers thus wounded would have died, and most certainly Alvarado would have mentioned the fact in his letter to his superior, Hernán Cortés. The conqueror, ambitious as he was, would not have missed the opportunity to emphasize the dangers and hardships he experienced during the discovery and conquest of Cuzcatán; yet he himself relates simply the following:

And at the end of eight days that I had been in this town of Nacendelan, there came a people in peace called Paçaco, which was on the road by which we had to go, and I received them and gave them of what we had, and entreated them that they be good. And the next morning I left for this town, and at its entrance I found the roads closed and *many arrows* thrust in,<sup>8</sup> and when I was entering into the town I

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edition of Juarros' Compendio.) See Compendio, 1857, II, p. 87.

<sup>8</sup> In the Spanish print of 1525, we read: ". . . y halle ala entrada del los caminos cerrados y *muchas flechas hincadas*: y ya que entraua porel pueblo vi que ciertos

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saw certain Indians cutting a dog into quarters in the manner of a sacrifice.<sup>9</sup>

This brief narrative, the only one extant, so far as I know, of that perilous journey across an unknown country inhabited by savage and war-like Indian tribes, written by the conqueror himself, admits of no question.

Furthermore, years after the discovery of the Xinca and Pipil nucleus in southeastern Guatemala, Pedro de Alvarado himself, when questioned by an official commission, reiterated under oath that "when entering into the said village of Pazaco, before I entered into it I found *many arrows* thrust in the way and a sacrificed dog that was a signal of war. . . ." <sup>10</sup>

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yndios estauan haciendo quartos vn perro a manera de sacrificio . . ." Sedley J. Mackie, however, writes: ". . . and at its entrance [I] found the roads closed and many stakes thrust in . . ." See *An Account of the Conquest of Guatemala in 1524* by Pedro de Alvarado, edited by Sedley J. Mackie, with a Facsimile of the Spanish Original, 1525, *Publications of the Cortes Society*, no. 111, New York, 1924, p. 79.

<sup>9</sup> See also my paper, "El Perro como medio apotrópeo," op. cit.

<sup>10</sup> *Proceso de Residencia contra Pedro de Alvarado, México, 1847*, p. 80. Compare questions xvii to xxiv presented by the Spanish officers, pp. 7-9. See also question lvi, p. 101, where we read: "Yten, si saben, &., quel dicho D. Pedro de Alvarado se partió del dicho pueblo de Nacinta e yendo al pueblo de Pazaco halló muchas flechas hincadas en el camino e un perro hecho quartos ques manera e señal de guerra e comensaron a

In short, the Xinca Indians of Pasaco, fearing to share the unhappy fate of the Pipil of Escuintla, whose village a short time before had been burned (and most probably looted also) by order of Alvarado—*Tonatiu*, the “Terror” of the Indians,—endeavored at any cost to impede the advance of the goldthirsty foreign invaders. They closed the roads by barricading them. Arrows were thrust into the soil, thus “officially” declaring war. At the same time, they tried by magic means (for the cutting of a dog into quarters admits of no other interpretation), to counterbalance the magic power which they must have supposed was possessed by these curious strangers—a case of magic *versus* magic.

We must now fully weigh Dr. Lehmann’s statement concerning the supposed “poisoned lances” of the Pipil Indians of Acaxutla in El Salvador. He says: “Yet it is highly important that Gómara happened to mention poisoned lances used by the Pipil in the neighborhood of the place called Acaxual, viz., Acaxutla.” Traían lanzas larguísimas y *enherboladas*,” we read in Gómara’s account of the battle near Acaxutla. But the expression “*lanzas enherbola-*

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pelear con él y con su gente . . .”—“If they know that the said Pedro de Alvarado departed from the said village of Nacinta, and that when advancing toward the village of Pazaco he found “many arrows thrust in the path.”

*das*," which occurs in the Gómara edition quoted by Dr. Lehmann, is undoubtedly a mere misprint, for Pedro Alvarado again, in his letter to Hernán Cortés, states explicitly, ". . . que verla de lexos era para espantar porque *tenian todos los mas lanças de treynta palmos todas enarboladas . . .*"—"for to see them from afar was terrifying, because most of them had *lances thirty palms long, all raised aloft.*"<sup>11</sup>

This is plain enough, I believe; but in addition there are several editions of Gómara's work in which it is simply said, "traían grandes flechas, y lanzas de treinta palmos . . ."—"they had long arrows, and lances thirty palms long."

And in the edition of Gómara's *Historia de Hernán Cortés*, which had been published by Carlos M. Bustamante (México, 1826), the Spanish priest states plainly: ". . . peleó después con otro ejército y peor porque traían larguísimas lanzas y *enarboladas* . . ."—"he [Alvarado] fought thereafter against another army, larger and worse, because they had very long lances and *raised* high. . . ." (See vol. II, p. 104.)

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<sup>11</sup> See the printed edition of 1525, and the English translation published by the Cortes Society. As to the Pipil-Nicarao of Rivas (now Nicaragua), Oviedo says: "Son todos flecheros; pero no tienen hierba."—"They all are archers; but they have no (arrow-) poison."—Op. cit., IV, lib. XLII.

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Finally, I desire to mention another fact which alone should dispel the myth in regard to "poisoned lances" among the Pipil of western El Salvador.

Referring to the events that preceded the combat near Acaxual-Acaxutla, we are told by Pedro de Alvarado himself that "En este reencuentro me hirieron muchos españoles y ami con ellos que me dieron 'vn flechazo que me passaron la pierna y entro la flecha por la sila / dela qual herida quedo lissado que me quedo la vna pierna mas corta que la otra bien quattro dedos."—"In this encounter *many Spaniards* were wounded, myself amongst the rest. They shot at me an arrow which passed through my leg and entered my saddle, from which wound I remained lame, as one leg remained shorter than the other a good four fingers."<sup>12</sup>

Yet in the known earlier records concerning the combat near Acaxual, where "the destruction that (the Spaniards) made amongst (the Pipil Indians) was so great that in a short time none were left alive,"<sup>13</sup> not even the slightest mention

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<sup>12</sup> See Cortes Society edition, op. cit.

<sup>13</sup> The Alvarado letter is a highly important document, even to the ethnologist. As offensive and defensive weapons, there are mentioned long lances, arrows (some of them very long), bows, and a kind of cuirass made of cotton. ". . . because they came," says Alvarado, "so

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can be found in regard to the awful death "with all the agonies of an insatiable thirst" of those *many Spaniards* who had been wounded by the infuriated Pipil Indians. And Pedro de Alvarado, although he had been seriously wounded by a Pipil arrow, lived for seventeen years after the battle mentioned, dying in Jalisco, Mexico, a short time before he had planned to undertake a journey in search of the riches of the Seven Cities of Cibola, those golden treasures that existed only in the mind of the enthusiastic Fray Márcos de Nizza.

Finally, the raising aloft of the lances was nothing in itself, I believe, but a signal that the Indians were ready for battle. One recalls certain remarks of Father Sahagún in regard to the flag called *quachpanitl* by the ancient Nahua (Mexicans).<sup>14</sup>

In the Aztec manuscripts preserved in the Academia de la Historia at Madrid, we are told that "yn *quachpanitl, coztic teocuitlapanitl yoan*

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heavily armed that those who fell to the ground could not get up; and their arms are corselets of cotton, three fingers thick, reaching to their feet, and arrows and long lances, and when falling, the foot-soldiers killed all of them."

<sup>14</sup> Eduard Seler, *Die mexikanischen Bilderhandschriften* Alexander von Humboldt's in der Königlichen Bibliothek zu Berlin, *Gesammelte Abhandlungen*, Band 1, p. 168, Berlin, 1902. See the English translation in *Bulletin 28, Bureau of American Ethnology*, Washington, 1904, p. 131.

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*quetzalpanitl, yn teeuitia yyaoc: yn omottac yē  
meuatquetza yn izqui quachpanill, niman cemeua  
yaoquizque ynic miccali*"—"the flag of woven  
stuff, the flag of plates of gold, and the one made  
of quetzal-feathers, they call the people in war  
time to prepare for battle. When men see how  
the *quachpanitl* (flag of woven stuff) is raised on  
every hand, then the warriors go forth to  
battle."<sup>15</sup>

The raising of the flag, Seler notes, was the *signal to begin the battle*. *Panquetzaliztli*,<sup>16</sup> the raising of the flag, therefore, was the name of the festival (the fifteenth, according to the usual reckoning) which the Mexicans celebrated in honor of the god Uitzilopochtli, who was especially regarded as the god of war.

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<sup>15</sup> Seler, loc. cit., where he observes that "Sahagún's translation of the Aztec text is somewhat inexact." The Franciscan monk simply says that "they also used certain golden flags, which, when the call to arms was sounded, they raised in their hands, because the soldiers began to fight."

<sup>16</sup> See the Nahua-Maya-K'icé comparisons in my paper "Maya-K'icé Studien," *Internationales Archiv für Ethnographie*, Bd. xxx, Heft iv und v, pp. 99, Leiden, 1930, where I called attention to the surprising similarity in the internal meaning and in the external form of 'certain Nahua-Mexican and Maya-K'icé words.

PILASTERISM AND PLATYCNEISM

BRUNO OETTEKING

ADAPTATIONAL changes caused by the gradual and slow acquisition of the upright posture and gait in the Hominidæ are observed in all anatomical systems. They are, however, of specific interest in the skeleton, since, because of the high degree of indestructibility of their elemental composition, the bones throughout the classes and orders of the vertebrates represent a sort of biological and physiological record at once instructive and argumentative. In addition to the absolute changes in size and those of mutual proportions, it is the osseous reliefs which tell their own tales, and more directly than the changes occurring, for instance, in the respiratory apparatus, the circulatory system, the central nervous system, the embryonal phaseology, and so forth.

The relief formations upon bones are to the greater extent due to muscular traction, although statics and mechanics, as well as nature's tendency to economize in formative material in form-refinement, play by no means a negligible part in the processes of transformation. It is therefore quite natural that the longbones of the lower ex-

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tremities should exhibit particular evidence of such physiological demands. Here the muscle marks as a rule show a wide range of development, and, in a way, may be considered proportionate to the varying degrees of racial evaluation from the morphologic point of view.

Morphologic inferiority in the hominid bones of the lower extremities is thus indicated, in addition to size, robusticity, torsion, curvature, etc., by the strong development of the linea aspera in the femur, leading to a posteriorly and sagittally drawn-out crest of varying elevation—the so-called pilaster formation—and in special cases to that of a third trochanter; and in the tibia to a retroversion of the proximal articular end, called the head of the tibia, and a bilateral compression known as platycnemy.

Two excessive cases of pilasterism and platycnemism are herein described. Both bones came recently to the Museum from the Clarence B. Moore Collection of the Academy of Natural Sciences of Philadelphia.

The femur was recovered from a mound burial on Creighton island, McIntosh county, Georgia. It is a right femur, probably male, and devoid of its epiphysial ends, the impaired lesser trochanter however being present. The bone is strongly curved with an anterior convexity compensated

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for posteriorly by a strongly developed pilaster. The diaphysial or shaft length attains about 390 mm., which, in a physiological range of from 322–443 mm. (*R. Martin*, 1928, *Lehrbuch*, II, 1133), occupies somewhat of a medium position. Pilasterism as expressed by an index computed from the transverse and sagittal diameters of the middle of the shaft, according to the formula

$$\frac{\text{Sagittal diameter} \times 100}{\text{Transverse diameter}}$$
, amounts to 156.0,

which individual index value ranges considerably above the highest one of a range culminating in an individual value of 136.7 (*R. Martin*, p. 1136). The measurements assembled in the following table account under II for the index pilastericus proper and its measurements, while nos. I and III represent the measurements and indices at the upper and lower quarters of the bone:

Femur from Creighton island, Georgia. Dia- physial length 390 mm.	Diameters of shaft		Sag. diam. $\times 100$ Transv. diam.
	Transverse	Sagittal	
	27 mm.	31 mm.	I. 114.8
	25 mm.	39 mm.	II. 156.0
	37 mm.	35 mm.	III. 94.6

The transverse measurements are indicative of a rather slender bone, in contrast to which the

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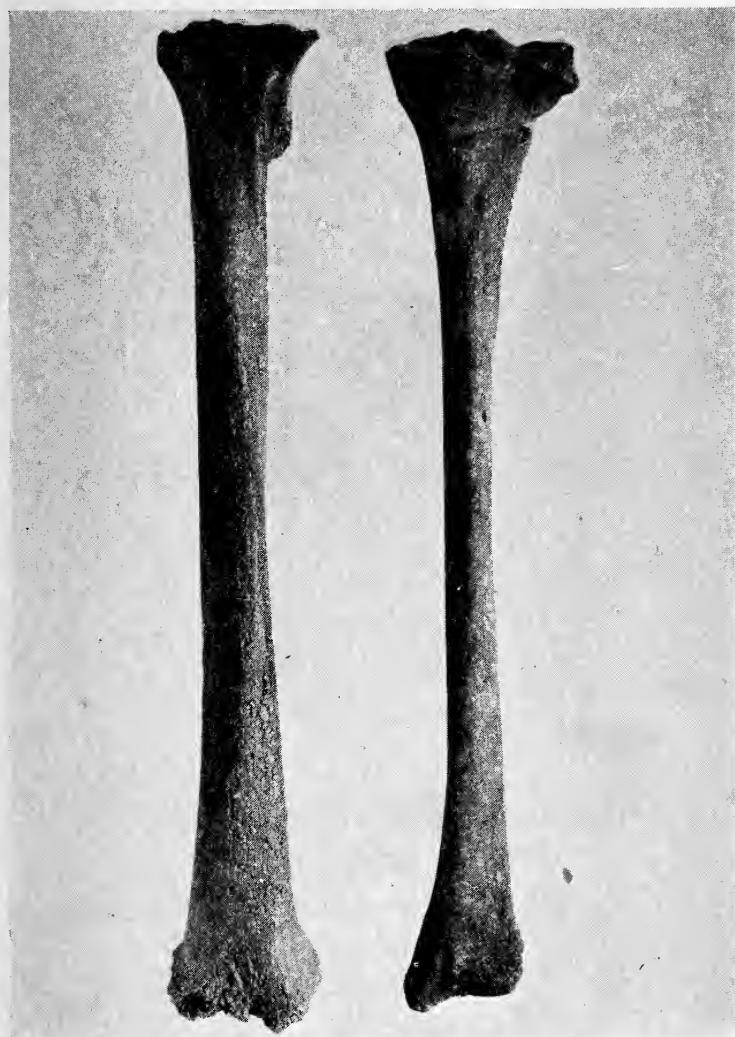


FIG. 33.—Femur in ventral and tibia in dorsal view.  
About 108 mm.

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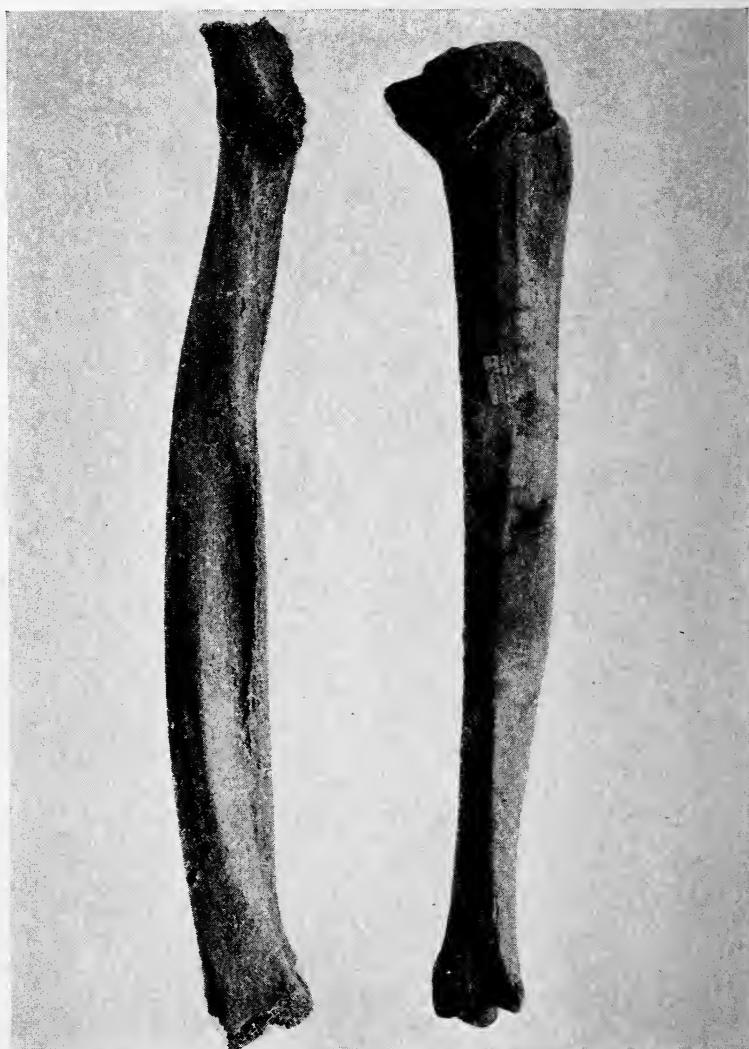


FIG. 34.—Femur and tibia in lateral view.  
About 108 mm.

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phonologically primitive feature: the comparative length of the lateral condyle, which may be



FIG. 35.—Cross-sections of (a) femur and (b) tibia as indicated in the text. About one-third natural size.

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surmised from the condition obtaining in the popliteal region as shown in the cross-sectional tracing of index III. Conditions like the latter prevail in the Neandertals, with index values of from 61.2-64.4. Our index of 94.6 is of course not comparable with those indices, since it is that of the popliteal region, the distal epiphysis of our bone being absent.

The right tibia of the same collection, from a mound on Tick island, Volusia county, Florida, is apparently that of a male. Its length of 386 mm. is considerably above the middle of a range of 283-445 mm. (♀ 280-390 mm.), as given by *R. Martin* (1928, II, 1157). Although the osseous relief of this bone (*margo infraglenoidalis*, *tuber ositas tibiæ*, *linea poplitea*, *crista interossea*, *sulcus malleolaris*) is not excessively developed, there are two features of morphologic primitiveness, namely, the retroverted head, observable in fig. 34, and the strong degree of *platycnemism*, of which the latter, however, does not seem to bear immediate phylogenetic significance. The transverse and sagittal measurements of our tibia may be found in the following table, where the index I, computed from measurements at the level of the nutrient foramen, is the index *cnemicus proper*. Index II involves the two

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diameters at the middle of the bone, and index III those at about the lower quarter:

Tibia from Tick island, Vo- lusia county, Florida. Maxi- mum length 386 mm.	Diameters of shaft		Transv. diam. $\times 100$ Sagitt. diam.
	Transverse	Sagittal	
	28	19	I. 50.0
	34	18	II. 52.9
	26	23	III. 88.5

The index I, the true index cnemicus, attaining 50.0, is on a level with the lowest recorded index cnemicus (*R. Martin*, p. 1158). In most human varieties the greatest bilateral appplanation is found at the level of the foramen nutricium, as is the case in our bone. There are however exceptions, as in the Veddah, where it is situated at the middle of the bone. Applying one of the following classifications of the index:

$x$ -64.9 platycnemic

65.0-69.9 mesocnemic

70.0- $x$  eurycnemic (*Kuhff*), or

$x$ -54.9 hyperplatycnemic

55.0-62.9 platycnemic

63.0-69.9 mesocnemic

70.0- $x$  eurycnemic (*Manouvrier, Verneau*), our tibia is truly platycnemic (even hyperplatycnemic), with an index of 50.0, which con-

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dition is still further exemplified by index II from the middle of the shaft. Index III, attaining 88.5, signifies the more rounded form of the shaft at its lower extension, although it will readily be seen from the cross-sectional tracing of fig. 35 that the crista interossea, becoming quite pronounced in the lower shaft region where it terminates and forms the anterior crest demarking the *incisura fibularis*, is shown to project distinctly, thus increasing the transverse diameter. The other cross-sections of fig. 35 reveal the bilateral *aplanation* of the shaft, i.e., *platycnemia*. As will be noticed in figs. 33-34, the tibia under discussion is, like the femur, reproduced in anterior and lateral aspects.

The morphological and physiological (biological) considerations which are involved in our contribution naturally differ in their potential character. Morphology implicating phylogenetic transmission may be claimed, e.g., in the case of robusticity, torsion, curvature of the femur, and retroversion of its head in the tibia, while pilasterism and platycnemism seem to some extent to imply individual functional adaptations. Thus, while pilasterism is not known in *Simiae*, the two labia of the *linea aspera* being more or less separate from one another, their union and pilasteric projection signify a response

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to muscular traction (the adductor and vastus groups) in connection with the assumption of the upright gait. It is interesting in this connection that pilasterism shows only incipiency in the *Homo primigenius* femora, while according to *R. Martin* (II, 1136) high values are found in Negroes, Melanesians, and American Indians, the highest in Eskimo, Veddah, and Australians. Platycnemism is similarly distributed among the Hominids; thus while the Neandertals are more or less mesocnemic to eurycnemic, pronounced platycnemism is found in the prehistoric (neolithic) European groups, the prehistoric Aino, and the Veddah. It is also somewhat typical in various groups of the American Indian. A slight degree of platycnemism is likewise exhibited by the anthropoids. The index for the primates drops to 40 in monkeys and prosimians, and the sagittal extension seems to be caused by the function of *m. tibialis anterior*, since these forms are predominately springers, while in the human form given more to balancing and steady movements, it is the *m. tibialis posterior* that is more concerned.<sup>1</sup>

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<sup>1</sup> Sex differences in both pilasterism and platycnemism are apparent. This is particularly true of the former, which invariably is much less developed in the female bone in the human varieties. Thus, while the index pilastericus (*R. Martin*, 1918, II, 1136) attains in Japanese a male

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From general consideration it may be justified to attribute to pilasterism and platycnemism a certain amount of inheritable disposition in circumscribed primate, and particularly hominid, groups, a disposition which may be stressed and intensified by individual behavior. The latter may also be applicable in our specific cases. We are dealing here with individuals of the coastal districts which are by nature and at an early individual age given to the exercises connected with sea and fishing habits, and judging from their mound recoveries may have belonged to a mainland colony of the alert and active Arawakan group of American Indians of the West Indies.

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average of 103.5 as against a female average of 99.8, the figures for Negroes amount to 108.6 and 106.5, for Lower Californians to 113.1 and 108.8, respectively. Somewhat less distinct is the sexual behavior of the index cnemicus, although certain sex differences obtain in the group averages (pp. 1158-59), as, for instance, in the Veddah with male and female averages of 60.5 and 69.0, the Andamans with 64.7 and 67.5, and the Paltacalo Indians with 66.1 and 70.8.

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### AN UNKNOWN MATLATSINKA MANU- SCRIPT VOCABULARY OF 1555-1557

RUDOLF SCHULLER

FOR the unexpected discovery of one of the rarest of Mexican works, and for its acquisition by the Museum through the generosity of the late James Bishop Ford, Americanists are indebted to Prof. Marshall H. Saville, who first recognized the high scientific value of this extreme rarity. Its title, which follows, is also reproduced in facsimile, about three-fourths actual size.

[*Red and black*] ¶Aqui comienza vn vocabula- / rio enla lengua Castellana y Mexicana, Compuesto / por el muy reuerendo padre fray Alonso de / Molina: Guardiā dl cōuēto d sant Antonio d / Tetzcuco dla ordē delos frayles Menores. / [*Woodcut of Saint Francis receiving the stigmata, within a border bearing the following inscription:*] / Signasti domine feruum ✕/ tuū Franciscum sig ✕ / nis redemptionis nostre . . . / ¶Indorum nimia te fecit prole parentem. / qui genuit moriens, quos pater alme foues. / Confixus viuis, langues: cum mente reuoluis. / vulnera, cum spectas, stigmata carne geris. / [*Filet*]

197 × 150 mm.—viii ffnc.—259 numb. ff.—i fnc.

T.—v. [woodcut occupying the entire page, in the center of which are the initials:] *IHS* [Gothic letters].—*Prologo al lector*, followed by thirteen *avisos* regarding the



FIG. 36

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vocabulary, vi ffnc.—i fnc., on recto of which a woodcut representing the Virgin with the Child, and two angels holding the escutcheon with the five stigmata of the Lord. Beneath was added by a modern hand, probably by some Franciscan friar of the XVIIth century, the following:

Este diuino Tuson  
y sacro santas Señales  
an sido de xp̄to, y son  
y de fran<sup>co</sup> Blason  
aunque son armas Reales

Porque El Rey q̄ las gano  
y pudo disponer dellas  
solo afran<sup>co</sup> las dio  
y fran<sup>co</sup> enriquecio  
a su Religion con ellas.

On verso of the same folio (8th fnc.) is another large woodcut, beneath which the same unknown friar added the following:

El autor deste Bocabulario, que fue El [Muy Reverendo Padre] / fr. Alonso de molina, hiço poner esta es- / tampa del santo desu nombre, Para / el Patrocinio dela obra . . . / .—fol. 1r.-245r. Spanish-Nahuatl Vocabulary. [At the end:] ¶Finis. / Soli deo honor gloria.— ¶Siguense algunos vocablos que despues dela ympref / fion deste vocabulario feme h̄a ofrecido: los quales vā / ordenados por la orden del abece. / fol. 245v.-248v.—¶Comiença la cuenta, segū la / lengua mexicana. / fol. 249r.-259v. [At the end:] ¶Fin dela cuenta. / ¶Benedictio & claritas & sapientia & gra / tiarū a ctio: virt & fortitudo deo n̄ro, / infecula seculorū. Amen.—[Recto of the unnumb. leaf with the colophon:] ¶A honrra y gloria de nues- / tro señor Iesu xp̄o y de su bēdita madre aq se aca / ba la presente obra: la q̄l fue compuesta por el / muy reuerēdo padre fray Alōso d̄ molina. / Imprimio se ē la muy grāde & insigne y / muy leal ciudad de Mexico, en casa de / Iuā pablos, cō licencia del Illustrissi / mo señor Dō Luys de Velasco / Visorrey y Gouernador d̄sta / Nueua Espana, y de la Au / diēcia Real q̄ ē ella resi / de. Y assi mismo cō / licencia del Reue / rendissimo Se- / ñor dō fray / Alōso de / Mon / tufar por la gracia de Dios Arçobiþo meri / tissimo d̄la dicha ciudad de Mexico. Fue / vista y examinada esta presente obra / por el reuerēdo padre fray Francif / co de Lintorne, Guardian del / monesterio de fant Francisco / de Mexico, y por el Reue / rēdo padre fray bernar / dino d̄ Sahagū, dela / dicha ordē, a quiē / el examē della / fue cometido. Acabo se d̄ / imprimir a q̄tro di / as del mes de / Mayo. de / 1555. / ✠ / —F.p. bl.

[177]

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Signatures: a-a iiiii; A-A iiiii [both of viii ff.]; B-B ii to Z-Z ii; &-& ii; AA-AA ii to ZZ-ZZ ii; &&-&& ii;    ii; a-a ii to p-p ii [all of iv ff. including the last fnc.].

Thus we have 2 sheets of 8 leaves, and 126 sheets of 4 leaves, including title-page and the last unnumbered folio.

Errors in paging: f. 9 [s.f.]; 12 [s.f.]; 86 [bears 82]; 88 [84]; 182 [inverted 8]; 198 [inverted 8]; 248 [inverted 8].

References to this scarce Mexican print are to be found in the following works:

1866. Apuntes / para un / Catálogo de Escritores / en / Lenguas Indígenas de América. / [braces] / Por / Joaquin García Icazbalceta. / [cloister ornament] / México. / Se han impreso 60 ejemplares / en la imprenta particular del autor. / — / 1866. Pp. 43-45, No. 48.

*Ejemplar N°. 1* of this now very scarce bibliography is preserved in the library of the Museum of the American Indian, Heye Foundation, New York.

1885. Smithsonian Institution—Bureau of Ethnology / J. W. Powell Director / — / Proof-Sheets / of a / Bibliography / of / The Languages / of the / North American Indians / By / James Constantine Pilling / (distributed only to collaborators) / [braces] / Washington / Government Printing Office / 1885 / . Pp. 504-505, with a facsimile reproduction of the title-page and of the woodcut on the verso of the same.

1886. Bibliografía / Mexicana / del siglo XVI / [dash, with a vignette beneath] / Primera

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Parte. / Catálogo razonado de libros impresos en México / de 1539 á 1600. / Con biografías de autores y otras ilustraciones. / Precedido de una noticia / acerca de la introducción de la imprenta en México. / Por Joaquín García Icazbalceta, / [*five lines with professional and other titles*] / Obra adornada con facsímiles fotolitográficos y fototipográficos. / [*cloister ornament*] / México / Librería de Andrade y Morales, Sucesores, / Portal de Agustinos nº. 3. / 1886 /. Pp. 61-63, with a facsimile reproduction of the woodcut on verso of the title.

1892. Bibliografía Española / de / Lenguas Indígenas de América / por / el Conde de la Viñaza / — / Obra premiada por la Biblioteca Nacional / en el concurso público de 1891 / é impresa á expensas del Estado / [*Spanish Royal coat-of-arms*] / Madrid / Est. Tipográfico «Sucesores de Rivadeneyra» / Impresores de la Real Casa / Paseo de San Vicente, núm. 20 / — / 1892 /. Pp. 9-11, No. 22, where is to be found a series of references to earlier bibliographers. De la Viñaza quotes three copies of this first edition of Molina's Spanish-Nahuatl vocabulary. Two are preserved in the National Library at Madrid, and the third in the library of the University of Zaragoza. These three copies, however, lack the first folio, with the title-page.

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1896. Biblioteca Mexicana. / — / Catalogo / para la venta de la porcion más escogida / de la biblioteca / del / Dr. Nicolas Leon, / Ex-Director del Museo Michoacano / y re-organizador del Museo Oaxaqueño. / Seccion 1<sup>a</sup> / Filología mexicana, Impresos mexicanos / del Siglo XVI y libros / ejemplares únicos conocidos. / [cloister ornament] / Mexico. / — / Imprenta de "El Tiempo" / Cerca de Sto. Domingo N°. 4. / 1896 / . P. 18, No. 105.  
[On a green paper cover, in a highly ornamented border:] Biblioteca Mexicana. / — / Catalogo / Para la venta de la porción / más escogida / de la Biblioteca / del / Dr. Nicolas Leon, / Ex-Director / del Museo Michoacano / y reorganizador / del Museo Oaxaqueño. / — / Seccion 1<sup>a</sup>. / Filología mexicana. / Impresos mexicanos del Siglo XVI / y libros / ejemplares únicos conocidos. / [cloister ornament] / Mexico. / — / Imprenta de "El Tiempo." / Cerca de Sto. Domingo, 4. / 1896.

1898. [Within a highly ornamented border, white, red and black:] Obras / de / D. J. Garcia Icazbalceta / — / Tomo VIII. / Opúsculos Varios. / V / [cloister ornament] / México. / Imp. de V Agüeros, Editor. / Cerca de Sto. Domingo No. 4 / 1898 / . Pp. 52-53, No. 48.

1919. Bibliotheca Americana / Catalogue of the / John Carter Brown / Library / in Brown University / Providence, Rhode Island / Vol-

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ume I [Part I] / [*Emblem of the University*] /  
Providence / Published by the Library / 1919  
/ . P. [188].

As to the Molina Spanish-Nahuatl Vocabulario, a census of the known existing copies has been prepared by Prof. Marshall H. Saville for future publication.

The great importance of this exceedingly rare Mexican print, however, is not alone because it is the first edition of Father Alonso de Molina's Spanish-Nahuatl Vocabulary, of which are known only about twenty copies (most of which are incomplete), but is due also to the fact, almost unique in the history of Mexican linguistics, that Father Andrés de Castro, the Franciscan missionary, added in his own hand to the Spanish-Nahuatl words composing the Molina Vocabulary, their Matlatsinka equivalents, partly as marginal *glossæ*, partly as interlinear additions.

Castro's Matlatsinka vocabulary, clearly and very neatly written, comprises from 25,000 to 30,000 words and figures of speech, thus presenting one of the most remarkable linguistic productions, particularly of the earlier period (1555-1557), that has ever been recorded. This is especially true by reason of the fact that the

INDIAN NOTES

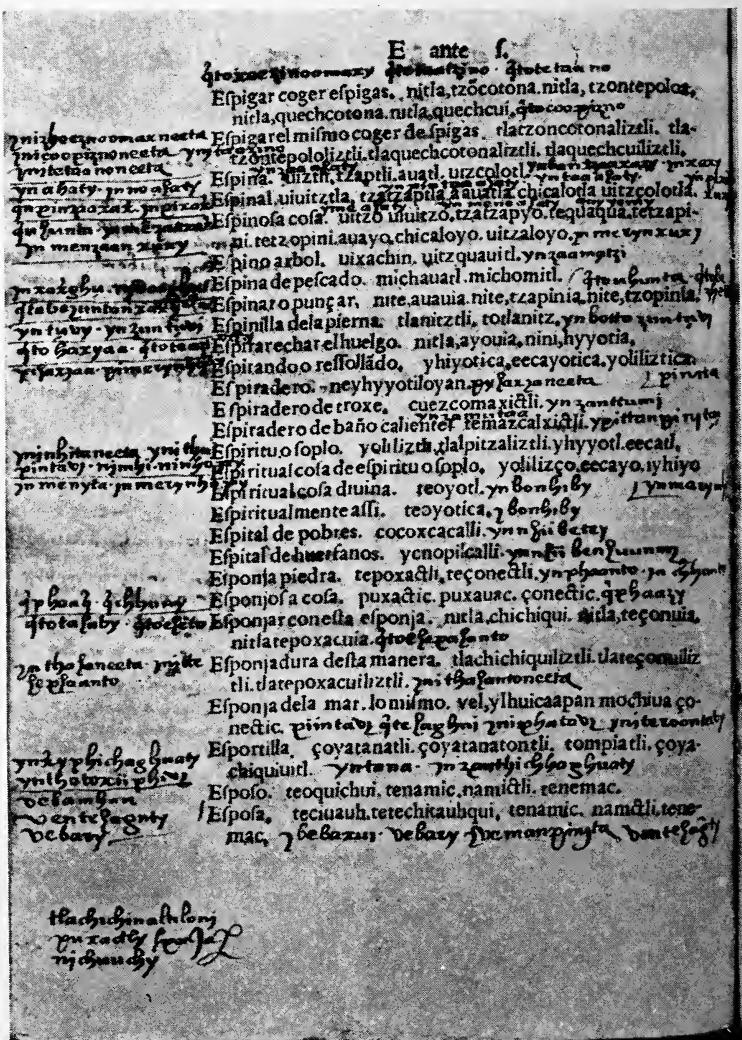


FIG. 37

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Matlatsinka language is one of the most difficult and least known aboriginal idioms of Mexico.

At the end of "*cuenta segun la lengua mexicana*" (reckoning according to the Nahuatl-Mexican language), on fol. 259, verso, there is written: "acabose a 26 d henº / anno d 1557" (finished on January 26th, year 1557). By this date we are enabled to infer that Castro's translation of Molina's Nahuatl glossary into Matlatsinka must have been made between May 4, 1555, the day on which the printing of Molina's vocabulary was finished, and the

date given in the manuscript colophon above mentioned. Besides, there are several instances which seem to prove that the Matlatsinka *glossæ*, especially the marginal ones, must have been written on the printed sheets before binding, for, after having been bound in vellum, the margins were trimmed, thus cutting into some of the Matlatsinka words. The missing letters, and in several cases the

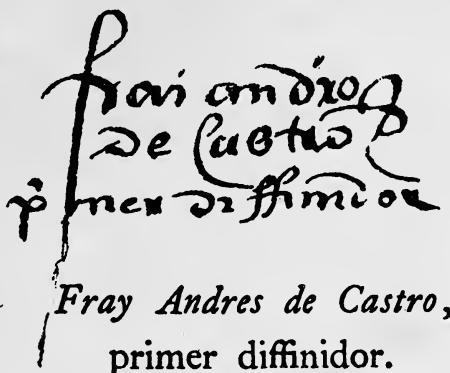


FIG. 38

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missing syllables, can be restored by me through a careful comparison with analogous and unmulti-lated forms in the Vocabulary.

Although the Matlatsinka manuscript vocabulary is anonymous, there cannot be the slightest doubt that it is the work of Father Andrés de Castro. Torquemada, in his *Monarchia Indiana*,<sup>1</sup>

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<sup>1</sup> [Tercera Parte,] Madrid, 1723, Libro diez y nueve, cap. XXXIII, p. 388/i, where it is said: "Fr. Andrés de Castro, *primer Evangeliçador* de la Nacion Matlatzinca, hiço en aquella Lengua Vocabulario, Doctrina, y Sermones"—Friar Andrés de Castro, first converter of the Matlatsinka people, made in that language Vocabulary, Catechism, and Sermons.

And cf. *ibid.*, Libro veinte, cap. LXV, p. 540/ii, where the chronicler observes: ". . . pasó à estas Partes el Año de 1542. con el P. Fr. Jacobo de Testera. Aprendió luego la Lengua Mexicana; y despues, entrando en el Valle de Toluca, aprendió la Matlatsinca, que es Lengua bien Barbara, y dificultosa de aprender, y fue el *primer Evangeliçador de aquella Lengua, y Naciòn*, *Porque antes de él ningun otro Religioso la supo, ni despues de él, casi por espacio de veinte Años*. Compuso en ella (porque otros la aprendiesen) ARTE, Y VOCABULARIO, DOCTRINA CHRISTIANA, Y SERMONES de todo el Año. Y casi todo el tiempo, que vivió en esta Tierra, que sería poco menos de quarenta Años, se ocupó en la Conversion . . . de aquellas Gentes . . ."—"he came to these parts with Father Fr. Jacobo de Testera in 1542. Very soon he learned the [Nahua-] Mexican language; and afterward, when entering the Toluca valley, he learned the Matlatsinca idiom, which is quite a Barbarian tongue and difficult to learn, and he was the first converter of that language and of that people, for before him no other missionary knew it, nor after him, during almost twenty years. He made in it (so that others could learn it) Grammar, and Vocabulary, Catechism, and Sermons for the

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states explicitly that the missionary who first learned and preached in the Matlatsinka language was Father Andrés de Castro and that he also was the first author of an *Arte, y Vocabulario, Doctrina Christiana, y Sermones de todo el Año*. Especially emphasized by Torquemada, and by others, historians as well, are Castro's profound knowledge in the Nahuatl-Mexican language. He preached in Matlatsinka, in Nahuatl, and in Spanish. Moreover, the numerous corrections made by the author of the Matlatsinka vocabulary in Molina's printed Nahuatl glossary of 1555 corroborate fully the statement of Torquemada.

Regarding the life and deeds of Father Castro in these remote parts of the present State of Mexico, attention may be called to "Datos para la historia de Toluca. Fray Andrés de Castro. Por Miguel Salinas. México, Imprenta de José I. Muñoz, 1920." 8°, 20 pp. This interesting pamphlet appeared originally in *Memorias y Revista de la Sociedad Científica Antonio Alzate*.<sup>2</sup>

Respecting the language of the Matlatsinka Indians of Toluca and adjacent parts, who unquestionably are the *epigonai* of the ancient

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whole year. And almost all the time he was living in this country, it was little less than forty years, he occupied himself in the conversion, etc., of that people . . . ."

<sup>2</sup> Tomo 37, núms. 1-6, pp. 203-217, dated México, 1921.

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worshipers of the divinity called *Coltsin*, and among whom Fray Andrés de Castro labored for almost forty years, there have not been made, so far as I know, any special studies, except my own brief dissertation, "Los Indios Matlatsinca y su Lengua," in *Ethnos*.<sup>3</sup>

The only known manuscript works dealing with the Matlatsinca language of the present State of Mexico, all of them still unpublished, are:

1. Sermones en Lengua Matlaltzinga. Por el Padre Fray Andrés de Castro [1542-1577.<sup>4</sup>]

2. Sermones en Lengua Matlazinga. Por Fray Hieronimo Baptista.<sup>5</sup>

<sup>3</sup> Tercera época, tomo I, núm. 5, Mayo, México, 1925, pp. 105-114 [with illustrations from original photos taken at Mexicalzinco, near Toluca, by the author of this paper].

<sup>4</sup> Icazbalceta, Adiciones manuscritas de sus *Apuntes* para un catálogo de escritores en lenguas indígenas de América, [México, 1866,] núm. 186, quoted by Conde de la Viñaza, *Bibliografía Española de lenguas indígenas de América*, Madrid, 1892, p. 4, núm. 3. See also Schuller, op. cit., p. 107. Cf. Beristain de Souza, *Biblioteca Hispano Americana Septentrional*, etc. En México: 1816, pp. 282-283.

<sup>5</sup> Beristain de Souza, op. cit., I, p. 144, says that a volume of Sermons in Matlatsinca was composed by Fr. Gerónimo Bautista, Franciscan, in 1562, and that the manuscript exists in the library of the College of Tlatelulco, near México City. See also Viñaza, op. cit., p. 19, no. 36, according to Icazbalceta, *Apuntes*, núm. 176. No. I. 121 in de la Viñaza, op. cit., p. 325, following Beristain de Souza, op. cit., tomo IV, is a mere repetition of no. 36.

Further, Icazbalceta, *Apuntes*, quotes also "Sermones en

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MS.—4°.—746 numb. [?] pp.—On page 131 is written: “E acauose este Sermonario la [!] xxiiij de Ago en el año de mill y quinientos y sesenta y dos años en el qual año deprendi esta lengua. a dios sean dadas las gracias, y a el supplico me de gracia de seruirlle con ella. Amen fecha en Malacatepec a xxvj del dicho mes,—fr. hieronimo bapsta.”

Another important point, not hitherto noticed by bibliographers, seems to shed an entirely new light on the authorship of these sermons. From such a “colophon” as that quoted above we can hardly assert in the peremptory manner characteristic of some others that Father Hieronimo Baptista was their real author. Two instances will help to dispel any doubt.

First, the title of the codex is the same as that of Father Andrés de Castro’s manuscript *Sermonarios*, and

Second, it seems improbable that a missionary who, according to his own statement [“*en el qual año deprendi esta lengua*”—“in which year (1562) I learnt this language (Matlatsinka)”,] after having studied such a difficult language as Matlatsinka for *one year only*, should in that brief time have acquired sufficient knowledge to enable him to undertake the arduous task of

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lengua matlalcinga,” MS., 4°, siglo XVI; cf. Viñaza, op. cit., p. 242*i*, no. 700.

As to Father [Bautista] Baptista’s MS. *Sermones*, see Sotheby, Wilkinson & Hodge, 34 & 35, New Bond Street, W. (1), *Bibliotheca Phillipica*, London, 1919, p. 40, no. 204.

## INDIAN NOTES

composing sermons therein and preaching them to an Indian community. What seems to have happened is that Father Hieronimo Baptista intended merely to say that he finished, in the said year, the copying of a "Sermonario," taken most likely from Father Castro's manuscript *Sermonario* written in the language Baptista had just learned in that same year.

It is my intention to revert to this important question in my definitive study of Castro's manuscript Matlatsinka Vocabulary, to be newly arranged and accompanied with critical bibliographical and linguistic notes.

3. *Cura Eloquent sin Lengua Paradoxa Autorizada que en obsequio de las mui illustres, y Reverendas Mitras del Nuevo Mundo Americano trabaxo el Dr. D<sup>n</sup>. Marcos Reynel Hernandes, Colegial que fue y Cathedratico dos veces de Philosophia en el Tridentino y Real Colegio Seminario de la Cathedral de Mexico, cura Beneficiado por su Magestad y Juez Eclesiastico del Real, y minas de Temazcaltepec de S<sup>n</sup>. Lucas Ystapalapan y actual partido de Tizaiucan del Arçobispado de Mexico.*

MS.—4°.—114 numb. ? pp.—The original manuscript, with a dedication, signed by the author, addressed to the Archbishops and Bishops "de el Nuevo Mundo Americano." It treats of the use of the Indian languages, Matlatsinka, Totonaca, and so forth, in preaching, etc.<sup>6</sup>

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<sup>6</sup> *Bibliotheca Phillipica*, p. 40, No. 205.

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All other works, both manuscript and printed, refer to the Matlatsinka-Pirint'a of the present Mexican State of Michoacan. On this branch of the Matlatsinka language there also are left precious manuscript works by another enlightened missionary, whose unpublished autograph<sup>7</sup> manuscripts are now preserved in the rich John Carter Brown Library of Providence, R. I.<sup>8</sup>

The titles of these two important unpublished codices are as follow.

Arte / De la lengua Matlal / tzinga mui copioso / y assi mismo una su / ma yarte abrebiado / compuesto todo por el / padre maestro fray Die / go Basalenque, dela / orden denuestro padre / S. Augustin, dela pro / uincia de Michoacan / anni.1.6.4.0 [And beneath has been added by apparently<sup>9</sup> another hand:] obijt año Dni 1651.ætatis sue.74—"he [Father Basalenque, of course] died in the year of the Lord 1651, being 74 years of age."

205 X 159 mm.—xvi ffnc.—127 numb. ff.—ii ffnc.

Vocabulario de la / Lengua Castellana / buelto en la Matlal / tzinga por el padre / Maestro fray Diego /

<sup>7</sup> N. León, Biblioteca Mexicana, pp. 5-6, No. 16.

<sup>8</sup> Catalogue of the John Carter Brown Library, II, pt. II, p. [280] and pp. [294]-[295].

<sup>9</sup> See facsimile reproduction of the title-page of the unpublished Matlatsinka *Arte* and *Vocabulario*, preserved in the library of the Museo Nacional in México, in Schuller, op. cit.

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Basalenque dela or / den de.n.P, S Augtin / de la prouincia de / Michoacan, anño [sic] / ~ 1642 ~

206 X 150 mm.—142 ffnc.

Finally, as to the real meaning of the name Matlatsinka, Charencey<sup>10</sup> must surely have been misled by his sources of information. There can be no doubt that the name signifies "those who use nets."<sup>11</sup> Father Bernardino de Sahagún's statement in this regard is, I believe, definitive.<sup>12</sup>

<sup>10</sup> Sur les idiômes de la Famille Chichimèque, par le Comte H. de Charencey, Paris. XIV. Internationaler Amerikanisten-Kongress, Stuttgart, 1904, Stuttgart, 1906, p. 167.

<sup>11</sup> Father Alonso de Molina, in his *Vocabulario en Lengua Mexicana y Castellana*, Mexico, 1571, gives:

<i>matlac</i>	en la red	in the net
<i>mallacamactli</i>	ojo de la malla	"eye" of the mesh
<i>mallayeua</i>	hacer algo a manera de red	to make something netlike
<i>mallatepito</i>	red pequeña	
<i>mallatontli</i>	red pequeña}	little net
<i>mallatzalantli</i>	malla de red	mesh of net
<i>mailauacalli</i>	red de <i>cacaxtles</i>	net of <i>cacaxtli</i> (cage made of canes, osiers, or the like)
<i>matlauia</i>	cazar con redes	to hunt with nets
<i>matlaxiquipilli</i>	talega de red	a net bag

Further, see my paper, "Quiénes son los indios Quatas?" *Revista de Etnología, Arqueología y Lingüística*, tomo I, nos. 1 y 2, San Salvador, C. A., 1925, pp. 111-112; and cf. also pp. 113-119 of "Sobre la filiación étnica y lingüística de los indios Macoaques."

<sup>12</sup> *Historia General de las Cosas de Nueva España*, tomo III, México, 1830, pp. 128-130.

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## *Additional Note*

Prof. Marshall H. Saville had the kindness to call my attention to Father Maturino Gilberti's Spanish-Tarasco Dictionary of 1559, now preserved at the New York Public Library. In one respect this copy is also unique, because another Spanish missionary of the sixteenth century, probably likewise a Franciscan, had added in handwriting the equivalent, in one of the numerous Otomí dialects, of almost every Spanish word in the second part of that now exceedingly rare Mexican print, the title of which is as follows:

*[Red and black, and in a highly ornamented border:] ¶Vocabulario [in Gothic letters] / en lengua de / Mèchua / can compvesto por el / reuerendo padre Fray / Maturino Gilberti / dela ordē del fera / phico Padre / sant Fran / cisco. / [small ornament] / Fue visto y examinado / y con licencia impreso. / Dirigido al Mvy / Illustre y reuerēdiffimo Se / ñor Dō Vasco de Quiro- / ga Obispo de Mechua / can. Año. de. 1559.*

4°.—200 X 143 mm.—i fnc. Title page and verso.—2 to 87 numb. ff.—i fnc. bl.

Signatures: a-aiii to k-kiii [8 sheets], l-liii [7 sheets]. Errors in paging: 3 [7]; 12 [s.f.]; 19 [s.f.]; 21 [24]; 23 [33]; 49 [s.f.]; 51 [43]; 53 [45]; 58 [85].

*[SECOND PART] [Red and black:] ¶Aqui comienza el Vocabulario [in Gothic letters] / ENLA LENGVA*

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CASTELLANA Y / Mechucana. Compuesto por el  
muy Reuerendo / padre Fray Maturino Gylberti dela  
orden del se / raphico padre Sant Francifco. / [in a  
double border: woodcut of Saint Francis receiving the  
stigmata, with the following inscription around it, in  
Gothic letters:] ¶Signaſte domine feruum ✕ / tuum  
Franciscum ſig ✕ / nis redēptionis noſtre .: /  
¶INDORVM nimia te fecit prole parentem / Qui  
genuit moriens, quos pater alme foues. / Confixus  
viuſ, langues: cum mente reuoluis. / Vulnera, cum  
ſpectas, ſtigmata carne geris. /

178 numb. ff.—fol. 178v.—180v. ¶Siguense algvños  
vocablos qve des / pues dela impreſſion deſte Vocabulario  
ſe me han ofre / cido: los quales van ordenados por orden /  
del, Abece. / [See above, Molina, 1555, fol. 245v.]—[At the  
end, in Gothic letters:] Soli deo honor y gloria. Amen. /  
i unnumb. p. [Colophon:] ¶A HONRRA y gloria de  
nuestro Se [in Gothic letters, as above in Molina, 1555] / ſor  
Iefu Christo, y de fu bendita madre la virgen Maria, / aqui  
ſe acaba el Vocabulario en lengua de Mechucan / y  
Castellano: hecho y copilado [sic] por el muy R. Pa- / dre  
Fray Maturino Gylberti, dela orden del Se- / raphico  
padre Sant Francifco. Fue impreſſo ē / casa de Iuan  
Pablos Brefſano, con licencia / del Illuſtrifimo Señor don  
Luys de Ve / laſco, Viforrey y Capitan general en / esta  
nueua Eſpaña por fu Mage- / ſtad. Y affi meſmo con  
licēcia / del muy yllustre y Reue- / rendifimo Señor dō /  
Alonso de Mon- / tufar Arçobif / po deſta / grande ynsigne  
y muy leal ciudad d / Mexico. Acabo ſe [sic] d imprimir /  
a fiete dias del mes de / Setiembre de / 1559. / Años.—I  
unnumb. p. ¶Frater Hieronimvs Vane- / gas Minorita in  
laudem Authoris. / [Soneto of 26 lines] / .—¶Y vocabu-  
lario huramuqueti yf- / quihucaparauaca tanichan pesos  
[in Gothic letters, meaning: This vocabulary is ordered to be  
sold for three pesos].

[Between Vanega's Soneto and the observation in  
Tarasco as to the price of the vocabulary there is to be

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found a manuscript addition, certainly made by a more modern hand (of the XVIII century, perhaps), of some words in Spanish, thus: *andar la culebra, arrastrandose por la tierra* (pani echerí), and above apparently the meaning in Tarasco.]

Signatures: A-Aiiij to Z-Ziij, 22 of 8 leaves; and 1, the last, of 5 leaves, thus 176 + 5 = 181 ff., incl. title page and its verso.

Errors in paging: 96 [89]; 105 [111]; 111 [105]; 158 [168].

Icazbalceta, Apuntes, p. 100, n. 115.

Icazbalceta, Bibliografía, p. 93, n. 34.

Viñaza, Bibliografía, p. 12, n. 26.

Nicolás León, Biblioteca Mexicana, 1896, p. 14, n. 82.

The Library of Paul Wilkinson, p. 32, n. 291.

John Carter Brown, Catalogue, I, pt. I, pp. 205-206.

The William Gates Collection,<sup>6</sup> n. 751.

The manuscript additions, as to both quantity and quality, doubtless much inferior to those in Matlatsinka above referred to, are not made in the Mazahua language as it has been repeatedly observed by the late Nicolás León of México City,<sup>7</sup> but are in genuine Otomí - Hiá-Hiú.

New York City, February, 1930

<sup>6</sup> Op. cit., n. 756. Gates is profoundly mistaken when he writes that "the authorities are still disagreeing as to whether the [Matlatsinka] language belongs to the Otomí group or not." He evidently is not aware of the studies made on the Matlatsinka language by several modern scholars, for he writes that "no one seems to have studied it enough to be entitled to a real opinion."

<sup>7</sup> León's letter of December 5th, 1889, addressed to Dr. George H. Moore, New York City, reads thus: "El Sr. Pilling, del Bureau of Ethnology, me ha remitido para examen una página fotografiada del Vocabulario Tarasco

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de Gilberti contenido, además, una MS., anotación, en una lengua para él desconocida. Esta es en mi concepto lengua Mazahua, hija [sic] de la Otomí: para tener mayor seguridad desearía V. me remitiera los nombres de las diversas partes del cuerpo humano, y así saldríamos completamente de la duda . . . ”

More or less the same erroneous statement seems to have been made by that Mexican savant regarding the copy of Molina's Spanish-Nahuatl [Mexican Dictionary-] Vocabulary of 1571, a print which on ff. 98 r. and v., 103 r. and v., of the Spanish-Mexican part contains the meaning in Otomí of almost every Spanish word in that part of the printed Vocabulario. See Karl W. Hiersemann, Americana et Hispanica rariora, Katalog 371, Leipzig, 1909, p. 34, n. 97, where the bookseller observes: “Fast zu jedem Worte des spanisch-mexikanischen Teiles ist von alter Hand (16. Jahrh.?) die Übersetzung in Othomí beigefügt. Die Worte weichen dialektisch [?] (und zeitlich) [sic] ziemlich stark von den Vokabeln ab, die sich bei Neve y Molina und späteren Grammatikern [a very strange criterium indeed] finden, dürften also eher dem Mazahua-Dialekt angehören [sic]; cf. Hiersemann Katalog Mexico / Antillen / Central Amerika, Katalog 496, Leipzig, 1921, pp. 48-49, n. 535, where those mistakes were repeated.

This copy of Molina's Spanish-Nahuatl Dictionary was acquired through purchase by the American Museum of Natural History, New York City, by whose courteous permission I was enabled to examine the manuscript additions made by an unknown missionary, probably also a Franciscan father. These additions are in one of the numerous Otomí-Hiá-Hiú dialects of what is now the State of Mexico. A few comparisons follow:

MS. MATLATSINCA, 1555	MS. OTOMÍ 1571
preuenir: <i>qui-to-hori-pa</i> [the divisions are mine]	<i>tanabetto; bettotanapa</i>
palabra: <i>bemami</i>	<i>be-namah</i> , profecía
precio: <i>yni-mhoo</i>	<i>ni-ne-mo</i>
presa: <i>ni-zity</i>	<i>no-na-tzete</i>
presente pequeño: <i>in-thex-cah-thaanta</i>	<i>no-tze-ca-thete</i>
preso: <i>vee-zity</i>	<i>na-tzeti</i>
prestado: <i>yni-myvi</i>	<i>ma-mih-hi</i>

TOLTEC OR TEOTIHUACAN TYPES  
OF ARTIFACTS IN GUATEMALA

MARSHALL H. SAVILLE

THE theory of Toltec invasion of Maya territory in Yucatan was generally accepted fifty years ago, but it remained for Désiré Charnay<sup>1</sup> to call attention to the conclusive evidence shown in the edifices of Chichen Itza and Uxmal. He brought out the practical identity of certain architectural features of the Mexican highlands and those found in the structures of Yucatan, and attributed it to Toltec influence in the peninsula. His theory was vigorously combatted by Dr. Daniel G. Brinton,<sup>2</sup> who, in no uncertain terms and with characteristic brilliance of presentation of his thesis, denied that there ever existed a Toltec nation. For many years the effect of Brinton's paper was reflected in the results of studies by many students of ancient Middle America.

With our present knowledge of the succession of cultures in the Valley of Mexico, established

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<sup>1</sup> Désiré Charnay, *Ancient Cities of the New World*, New York, 1883.

<sup>2</sup> Daniel G. Brinton, *Were the Toltecs an Historic Nationality?* *Proc. Amer. Philos. Soc. Phila.*, vol. xxiv, 1887.

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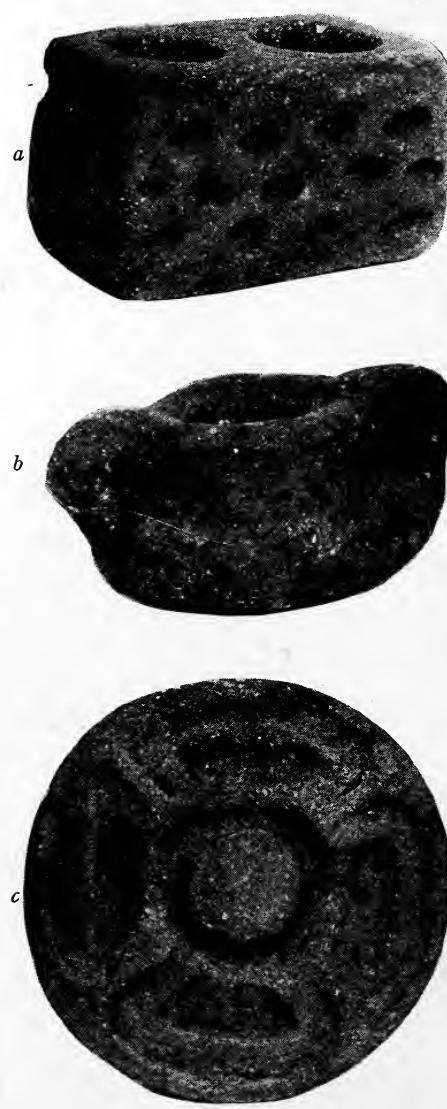
by careful excavations revealing stratified deposits, it is known that there preceded the latest pre-Spanish culture dominated by the Aztecs, an earlier and in many respects a more advanced civilization by a people speaking the same language as the Aztecs, namely the Mexican, Nahuatl, Nahuan, or even Aztec, as the name of the language was variously designated in early grammars composed by Spanish priests during the sixteenth century. Whether this pre-Aztec civilization is called Nahua, Nahuatl, or Toltec, or the term Teotihuacan culture is used, is not of prime importance, although, according to usage, the term Toltec is more inclusive than one more often employed to designate a single site, such as Teotihuacan.

The extension of Toltec influence in other parts of Middle America has been pointed out by explorers at various times during recent years. The purpose of this brief paper is to record a type of ancient artifacts of unusual interest recently found near the city of Guatemala, in the area occupied by a great nameless city whose ruins extend on both sides of the road leading from the capital to Mixco and Antigua. Attention was first drawn to this great group of mounds by George Williamson, American Minister to Guatemala, in a brief

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paper in the *Smithsonian Report* for 1876, with an inadequate sketch map. An even shorter description of the ruins is given by Alfred P. Maudslay in the second volume of his monumental work on the archeology of Central America published in *Biologia Centrali-Americana*. In pl. 74 he gives a plan of only the principal group of mounds, but, as he states, "not very accurately plotted." In pl. 75 is a photograph of the mounds looking southwest, from which one may judge of the great extent of the ancient city, as its remains spread over more than a square mile toward the foothills. A rough count approximated more than 150 mounds in the group, some of which are of considerable size; but as the site has been under the plow for many years, some of the lower mounds have been almost entirely worn away, and probably many have entirely disappeared.

The antiquities of the Valley of Guatemala have not yet received the attention they merit. Practically the only intensive investigation which has been made there was carried on several years ago by Dr. Manuel Gamio, the Mexican archeologist, who undertook a series of excavations in search of archaic remains similar to those uncovered, largely through his initiative, in the Valley of Mexico. Artifacts of archaic type had



long been known from the Guatemala area, it is true, but their stratigraphy had not been established until Dr. Gamio carried on his explorations. His stratigraphic charts and report<sup>1</sup> do not indicate that he found anything of the character of the three little ob-

<sup>1</sup> Manuel Gamio, Cultural Evolution in Guatemala and its Geographic and Historic Handicaps, *Art and Archaeology*, Washington, vol. xxii, no. 6, pp. 202-222, Dec. 1926; vol. xxiii, no. 1, pp. 16-32, Jan. 1927; *ibid.*, no. 2, pp. 70-78, Feb.; *ibid.*, no. 3, pp. 129-133, March.

FIG. 39.—Pottery objects from central Guatemala. Diameter of *c.* 3 in. (16/6244-6246)

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jects (fig. 39) which form the subject of this paper.

The stone sculptures found scattered in the ruined city in the Guatemala valley have been discussed by Dr. S. K. Lothrop in a recent paper published by the Museum.<sup>1</sup> In the main they fall in with known types of Maya sculptures, although some of them clearly belong to an earlier pre-Maya epoch.

The Museum has an extensive collection of antiquities from this culture area, gathered by the writer during several trips to Guatemala, in which work he was aided by the late Paul Hennig. Hundreds of human heads and animal figures of earthenware of a typical reddish-brown ware, pottery vessels, and artifacts of stone, including obsidian flake knives and cores, axes of chloromelanite, etc., undoubtedly belong to several culture periods. It is unfortunate that most of the material in collections from Guatemala are accompanied with little data concerning the depths at which they were found and their relations one with another. In a casual exami-

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<sup>1</sup> S. K. Lothrop, Stone Sculptures from the Finca Arevalo, Guatemala, *Indian Notes*, vol. III, no. 3, pp. 147-171, New York, July 1926. See also observations in Lothrop, Pottery Types and their Sequence in El Salvador, *Indian Notes and Monographs*, vol. I, no. 4, New York, 1927.

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nation of the sides of a ravine in the ruined city referred to, the writer dug out pieces of worked obsidian, several small jadeite beads, and a few characteristic pottery heads of archaic type at a depth of about fifteen feet in undisturbed earth back of the talus. This site was discovered by Carlos Luna, who accompanied the writer to the place. That this part of Guatemala was characterized by different types of culture for considerable periods is clearly shown by the artifacts and has been further demonstrated by Gamio's researches.

The three little specimens to be described were recently acquired by the Museum, together with a pair of large, unfinished, jadeite ear-discs and a remarkable black-ware tripod vessel, with cover, of unquestioned Valley of Mexico Toltec type. This vessel will be treated in a later paper. The specimens shown in *a* and *c* of our figure are so characteristically Toltec, specifically of Teotihuacan type, that were it not that they are made of a local reddish-brown clay instead of the gray clay of the Valley of Mexico, one would not hesitate to affirm that they had found their way through trade from the latter locality in ancient times. They are, however, made of the same clay and bear the same finish as is seen in the numerous human and animal heads from

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Guatemala to which reference has been made.

The little receptacle (*a*) with two cavities and punctate decoration is identical in form and design with some of the numerous specimens of this class that have been found by hundreds on the surface at the ruins of Teotihuacan in the Valley of Mexico. They are popularly known as *candeleros*<sup>1</sup> and are described by Mrs. Nuttall as "little vessels, most of which are of coarse pinched clay containing two narrow deep cavities, [which] show by their peculiar form, their adaptability to hold the incense sticks, the burning of which constituted the most frequent of their offerings."<sup>2</sup> The varying shapes of these little incense burners are illustrated and described by Roque J. Ceballos Novelo in Gamio's work, *La Población del Valle de Teotihuacan*.<sup>3</sup> Further light is thrown on this type of artifacts in the *Historia de Mexico por sus Pinturas*, a sixteenth century manuscript published by Icazbalceta.<sup>4</sup> Herein it is stated that after the Mexicans had arrived at the town of Tula,

<sup>1</sup> The Spanish word *candelero* signifies a candlestick or a lamp.

<sup>2</sup> Zelia Nuttall, *The Terracotta Heads of Teotihuacan*, p. 35, Baltimore, 1886.

<sup>3</sup> Tomo 1, vol. 1, pp. 205-212, Mexico, 1922.

<sup>4</sup> *Nueva Colección de Documentos para la Historia de Mexico*, III, p. 292, Mexico, 1891.

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"which at that time was inhabited by the natives of the land, who were Chichimecas, after they had arrived at the said town, they made a temple to Uchilogos (Huitzilopochtli), and made in front of it the *candeleros* which they use at present, in which they put copal and other odorous things." This document has been translated into English by Phillips and Radin, who in rendering this passage translated the word *hicieron* as "placing," whereas it means "making or producing."<sup>1</sup> We may surmise from the literal translation of this statement of the Old Mexican chronicler that these little incense burners, being of such an ephemeral character, were crudely fashioned on the spot, and, after being used, were cast aside. This explains the great numbers which have been found at Teotihuacan. But many of them are rather carefully made and evidently were fired, hence we must assume that this statement, freely rendered, refers to the *candeleros* being placed in front of the temple as offerings in most instances. Probably the chronicler, in speaking of "the *candeleros* which they

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<sup>1</sup> Henry Phillips, History of the Mexicans as told by their Paintings, *Proc. Amer. Philos. Soc. Phila.*, vol. xxi, p. 627, 1884. Paul Radin, The Sources and Authenticity of the History of the Ancient Mexicans, *Univ. of Calif. Publ. in Amer. Archaeol. and Ethnol.*, vol. 17, no. 1, p. 58, Berkeley, 1920.

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use at present," referred to their having been retrieved in early colonial times and put to secondary use in the same way that axes and metates have been recovered from ancient sites up to the present time.

In *c* of fig. 39 is shown one of the so-called *adornos* of the kind that have turned up in considerable numbers since Teotihuacan has attracted the attention of Mexican archeologists. This specimen is the first from Guatemala to come to our notice. These rosettes and allied forms were first made known to us through the publication by the late Dr. Antonio Peñafiel of his elaborate work, *Teotihuacán Estudio Histórico y Arqueológico*, Mexico, 1900. A number of plates are devoted to these *adornos*, of varying sizes and shapes. Peñafiel states that many of them had been made in the very molds found in large numbers in the ruins of a house of an ancient potter discovered in 1894. Many pieces are the originals which served, according to Peñafiel, to decorate some house. This may have been true in many instances, but in others they seem to have been made for attachment to large earthenware incense burners. In his plates 49 and 50, Peñafiel illustrates an urn-shape "fragment of a stone column" with identical rosettes in relief on the upper rounded portion. Our

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Guatemala example is three inches in diameter, hence is only slightly smaller than several similar examples shown by Peñafiel in his plate 31.

Dr. Tozzer has illustrated an incense burner with cover, similarly decorated, from Santa Lucia Azcapotzalco. He defines the *adornos* as "clay figures which are usually combined in large numbers to form large incense burners." Again he remarks: "These decorations are all made in molds. The most common are rosettes with or without an open center, representations of feathers, tassels, shells, and bird forms."<sup>1</sup> Gamio has illustrated a large number of the little *adornos* found during his extensive excavations in the archeological zone of Teotihuacan. He also discovered at Santa Lucia Azcapotzalco some large ritualistic urns or incense burners made in numerous sections and further decorated with this type of embellishment.<sup>2</sup> Finally, we may call attention to Dr. Seler's study of *The Teotihuacan Culture of the Mexican Highlands*,<sup>3</sup>

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<sup>1</sup> A. M. Tozzer, Excavation of a Site at Santiago Ahuitzotla, D. F., Mexico, *Bull. 74, Bur. Amer. Ethnol.*, Washington, 1921.

<sup>2</sup> Manuel Gamio, *La Población del Valle de Teotihuacan*, tomo 1, vol. 1, pp. 196-200, lám. 108-117, Mexico, 1922.

<sup>3</sup> Eduard Seler, *Die Teotihuacan-Kultur des Hochlands von Mexico*, *Gesammelte Abhandlungen zur Amerikanischen Sprach- und Alterthumskunde*, fünfter Band, pp. 478-490, tafel xxxiv-xxxix, Berlin, 1915.

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in which *adornos* are treated, his material however being taken mostly from Peñafiel's work. These *adornos* are all convex on the reverse side.

We are reminded of the technic of composition of the funerary urns so characteristic of the Zapotecan culture of Oaxaca, of which the Museum has recently acquired a remarkable collection. The same kind of embellishment is seen on a somewhat rarer type of tripod censers from ancient sites extending from the City of Guatemala to the shores of Lake Amatitlan, of which the Museum also has some important examples. In these striking ceramic objects the *adorno* type of decoration has been developed in a purely local style.

The last specimen to be considered is a little shallow cup-like vessel with rude handles (fig. 39, *b*), recalling the little pottery incense burners or offerings found in Lake Chapala in the State of Jalisco, Mexico. Our attention was called to them some years ago by Dr. Frederick Starr in his monograph on the subject.<sup>1</sup> These objects are not of Teotihuacan type, but fall within the Tarascan style. Still another type of little vessels, undoubtedly used for a similar purpose,

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<sup>1</sup> Frederick Starr, The Little Pottery Objects from Lake Chapala, Mexico, *Univ. of Chicago, Dept. of Anthr., Bull. II*, Chicago, 1897.

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has been found in large numbers in the Mixteca region of the State of Oaxaca.

Finally, we again emphasize the fact that the *candelero* and *adorno* artifacts originated, so far as our very meager knowledge of Middle American archeology extends, in a style developed near Teotihuacan. The two little objects of native clay from Guatemala are so nearly identical with their Toltec or Teotihuacan prototypes from the Mexican highlands that the resemblance cannot be fortuitous; and furthermore, in this case they are not trade objects. Hence we may affirm the close relations which must have existed between these two widely separated centers of culture. In other instances we must assume that objects have been exchanged from both directions, having been brought by pilgrims who journeyed southward from Mexico, and by others who went northward from Salvador and Guatemala. In further support of this we need only call attention to the considerable numbers of vases of plumbate ware found at Teotihuacan and other places in central Mexico, which could have originated only in Salvador or in Guatemala. Moreover, the palmate sculptures found in the Ulua valley of Honduras would certainly seem to have been taken there from the State of Vera Cruz, Mexico.

## *INDIAN NOTES*

### BOOKS ON INDIANS—1929

COMPILED BY RUTH GAINES

DURING the last year, the number and the merit of the publications on the subject of the Indians have been striking. With the thought that a list of those written in English, and narrative or popular in treatment, might interest the general reader, this partial list has been compiled. It includes also a few scattered publications of 1928, thought to be of special value as giving timely information not covered by the publications of the year following. It does not include the publications of historical societies, articles in magazines, nor university theses, lists of which are available in "Writings on American History," Washington, Government Printing Office; the "Readers' Guide to Periodical Literature," New York, Wilson; and "A List of American Doctoral Dissertations," Washington, Library of Congress. It is hoped that omissions, advertent, and especially inadvertent, may not impair too much its usefulness as a guidepost to the current output—an output significant to the student of the subject, as well as to the layman.

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RECENT ACCESSIONS BY GIFT

*From Colonel Arnold:*

Heart-shape tripod vessel of alabaster representing a puma. Valley of Mexico, Mexico.

*From Dr. and Mrs. A. Eugene Austin:*

Twenty arrow- and drill-points; sealskin bag; drum with ivory handle; harpoon line with bone point; crab-net of baleen; bone adz with wooden handle; bone adz-blade; sled-runner of whale-bone; large wooden fishhook with three iron barbs; doll's coat made of seal intestine; two doll's coats made of sealskin; bag made of seal intestine; two bags made of seal intestine, embroidered decoration; loon-skin bag; skin bag for powder and shot; pair of sealskin boots for infant; pair of sealskin moccasins for child; sled-runner of ivory; wooden bow for drill; two wooden mouthpieces for drill; two wooden handles for woman's knife; wooden handle for scraper; bone handle for woman's knife; snow goggles of baleen; iron awl with wooden handle; wooden pipe with brass bowl; curved knife with wooden handle; slate knife with bone handle for man; adz-blade of jadeite; adz-blade of stone; black stone blade; natural concretion with hole in it, used as a pendant; two slate blades for woman's knife; slate blade for man's knife; fragment of slate spearpoint; oval sharpening stone; seven bone toggles representing a seal, incised decoration; four bone buttons representing a walrus head; bone button; bone plug for float; bone plug for float, incised decoration; bone toggle with two perforations; bear-tooth pendant; fragment of partly drilled rectangular bone object; top of bone comb, incised decoration; fragment of ivory mouthpiece for pipe, incised decoration; piece of cut bone; two ivory rings for skin-dressing; narrow bone spoon; seal drag with two ivory handles carved to represent seal heads; ivory labret; wooden labret; ice scratcher with wooden handle; two ivory skin-dressing tools

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with teeth, and wooden handles; bone drum handle, end carved to represent animal's head; wooden drum handle, end carved to represent human head; bone harpoon-point with three barbs; bone spear-point with eight barbs on two sides; bone spearpoint with two barbs on two sides; fragment of bone spearpoint with two barbs on two sides; bone spearpoint; bone spearpoint with iron point; barbed bone spearpoint for bird spear; unfinished bone spearhead; blunt birdhead for bird arrow; two bone arrowpoints with one barb. Eskimo. Point Hope, Alaska.

Two arrows painted red with bone stunning point; arrow painted red with barbed bone point; arrow painted red with fragment of stone point; toy spear painted red; model of skin kaiak with three men in it, wearing seal hunters' hats. Eskimo of Kusko-quim. Alaska.

Wooden mask; fossil ivory pick. Eskimo of Diomede island, Alaska.

Bow. Eskimo of Norton sound, Alaska.

Large wooden feast dish representing a seal; small wooden dish representing a seal; wooden dish carved on ends; three models of canoes, painted decoration, one with paddle; two models of canoes. Haida. Alaska.

Walrus-hide armor decorated with Chinese coins; wooden hat representing a bear with basketry cylinder on top, red, white and black painted decoration; drum with rattle in rim, and stick; skin powder horn with ivory neck, carved to represent a bear; copper bracelet representing a serpent, inlaid with halotis shell; basket, with red, white, and black decoration; basket decorated in white and brown to represent human heads and killerwhales; model of canoe, painted decoration; small wooden dish, ends carved to represent heads; wooden berry spoon, incised decoration; small totem pole; pair of toy paddles, carved decoration; three toy paddles, carved decoration; toy staff carved to represent a bird's head; toy staff carved to represent man's head

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and sea otters; cane covered with basketry; shaman's neck-ring of fiber and hair with attached ivory ornaments; shaman's neck-ring of wood covered with deerskin and with attached ivory ornaments; pair of brass bracelets, incised decoration; string of cut blue glass beads; wooden stamp for face; two stone pipes with face carved on sides, and inlaid with haliotis shell and white glass beads; spoon of mountain-goat horn with carved handle; spoon of mountain-goat horn; spoon of cow-horn with carved mountain-goat horn handle; two small spoons of cow-horn; two spoons of cow-horn; spoon of cow-horn with incised decoration, ornamented with haliotis shell and silverwork; large wooden pipe and stem; wooden pipe carved to represent a bear's head and a human figure, and stem; two sticks used for painting; stirring paddle; wooden knife with carved handle; small wooden dish representing a beaver; small wooden dish representing a duck, black and yellow painted decoration; small wooden dish representing a duck, blue and red painted decoration; small wooden figure of shaman, black and red painted decoration; small wooden figure of man, red and green painted decoration; mask with red, green, and black painted decoration; small wooden box and cover, incised and red painted decoration; three bone neck charms, incised decoration; bone mask, incised decoration; bone mask, inlaid with haliotis shell, incised decoration; bone charm representing sea otter, brown painted decoration; dish made of mountain-sheep horn, incised decoration; halibut hook; cedar bark neck-ring; cedar bark head-ring; deer-hoof rattle, circular type; deer-hoof rattle, straight type; puffin-beak rattle, straight type; hand-hammer of stone; stone mortar; two small blue cloth bags, beaded decoration; small black cloth bag, beaded decoration; blue cloth bag, beaded decoration; blue cloth roll-up bag, beaded decoration; red cloth bag, beaded decoration; side for bag of blue cloth, beaded decoration; beaded ornament for bag; two pairs of moccasins, beaded decoration;

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small bottle covered with beadwork; small flat bottle covered with beadwork; cover for basket; small bottle covered with basketry; two bottles covered with basketry; nine bottles with stoppers, covered with basketry; ball made of basketry with rattle inside; two toy hats of basketry; three basket trays; four circular basketry mats; eight oval basketry mats; eight baskets with rattle covers; ten baskets with covers; two oval baskets with covers; large cedar-bark basket; thirty-four baskets; three oval baskets; four flat baskets; four fragments of basket; cedar-bark mat. Tlingit. Alaska.

Oval basket with cover; four oval baskets with handles; two oval baskets; two flat baskets; basket. Makah. Washington.

Basket. Salish. Fraser river, British Columbia.

Basket. Puyallup. Washington.

Basket. Suquamish. Washington.

Basket. Chitimacha. Louisiana.

Basket, decorated with red and black feathers. Pomo. California.

Wooden box, carved on four sides, red and black painted decoration; wooden box carved on four sides; wooden box, red and black painted decoration on four sides. Tsimshian. British Columbia.

Doll; horn drinking cup; pair of moccasins for child, beaded decoration; pair of mittens, quilled and red painted decoration; small beaded bag. Northern Athapascans. Yukon Territory, Canada.

Model of canoe, incised decoration, and paddle; two models of canoe; doll; bag of seal intestine decorated with red and black cloth and beadwork; pocket-bag of seal intestine decorated with red and black cloth and beadwork; pocket-bag of seal intestine decorated with red and black cloth. Yakutat. Alaska.

Bow, green and blue painted decoration; stunning arrow, red and blue painted decoration. Tigua. Taos, New Mexico.

Bow, scalloped edges, red and green painted decoration. Chippewa.

Model of canoe, red, black and green painted decora-

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tion. Kwakiutl. Vancouver island, British Columbia.

*From Mr. Le Roy E. Boyce:*

Twelve photographs.

*From Dr. E. K. Burnett:*

Magazine article.

*From Mr. James K. Clarke:*

Dugout canoe. Seminole. Florida.

Photograph of Seminole Indian in canoe.

*From Miss Georgie Wayne Day:*

Two baskets. Makah. Washington.

*From Mr. David Donoghue:*

Grooved ax with incised figure of deer on one side and six incised lines on the other. Jal, Lea county, New Mexico.

*From Mr. Richard P. Erwin:*

Three hundred forty-four potsherds, belonging to one jar; mortar; pestle. Snake River canyon, Canyon county, Idaho.

Jar with flat base, brown ware. Eight miles west of Grandview, north bank of Snake river, Ada county, Idaho.

*From Mr. A. Travers Ewell:*

Oil painting of an Otavalo Indian. Province of Imbabura, Ecuador.

*From Mr. C. S. Hartman:*

Five newspaper clippings.

*From Mrs. Thea Heye:*

Three photographs.

Pair of leather sandals, openwork designs. Cuzco, Peru.

Drum, red, white and black painted decoration, and stick. Zuñi. New Mexico.

Blanket; woman's dress. Navaho, Arizona.

Saddle cloth, beaded decoration; woman's dress, beaded decoration; saddle-bag, beaded decoration; catlinite pipe with wooden stem, on which is quilled decoration; pair of moccasins, beaded decoration, for child; leather bag, beaded decoration; small parfleche bag. Oglala Sioux. Pine Ridge reservation, South Dakota.

## INDIAN NOTES

Arrow with broad wooden point; arrow with stunning wooden point; arrow with triangular wooden point; four arrows with barbed wooden points; two arrows with iron points. Suhin Indians. Paraguay.

Two small cup-shape ornaments of gold with two perforations in base and two perforations near rim. Nasca, Peru.

*From Mr. Joseph Keppler:*

Photograph. Twenty-three negatives.

*From Mr. Charles Macauley:*

Two hundred seventy-three chipped stone implements; one hundred thirteen chipped implement blanks; twenty-nine potsherds; oval steatite object; grinding stone; two pipe fragments; stone ball; fragment of steatite bowl. Moore county, North Carolina.

Ninety-two chipped stone implements; twenty-one chipped implement blanks. Randolph county, North Carolina.

Nine chipped stone implements. Lee county, North Carolina.

Twelve chipped stone implements; twelve chipped implement blanks; bannerstone blank. Richmond county, North Carolina.

Ten chipped stone implements; ten chipped implement blanks; hammerstone. Montgomery county, North Carolina.

Twenty-four chipped stone implements; six chipped implement blanks; shell beads; two fragments of celt. Harnett county, North Carolina.

Thirteen chipped stone implements; leaf-shape blade. Chatham county, North Carolina.

Four chipped stone implements. Alleghany county, North Carolina.

Twenty-two chipped stone implements; eight chipped implement blanks. Stanly county, North Carolina.

*From Mr. Albert Morgan:*

Black stone gaming bowl. Found within the northwest city limits of Binghamton, Broome county, New York.

*From Miss Grace Nicholson:*

Three newspaper clippings.

## INDIAN NOTES

*From North Pole Tea Company:*

Piece of music.

*From Mr. Henry Brooks Price:*

Twenty-two arrow- and spear-points. Found between Leesburg and Point of Rocks, Loudoun county, Virginia.

*From Mr. Thomas Riggs:*

Pottery mug. Collected in 1902 from a cliffhouse in Comb wash, San Juan county, Utah.

*From Miss Gladys Tantaquidgeon:*

Eleven negatives; one enlargement. Wampanoag. Massachusetts.

*From Dr. Edgar S. Thomson:*

Blanket. Chimayo. New Mexico.

*From Mr. Harold M. Tucker:*

Mortar. Snake River canyon, Canyon county, Idaho.

Pestle. Snake River canyon, Owyhee county, Idaho.

*From Mr. Paul Warner:*

Photograph of Bacon Rind.

*From Princess Wa Wa Chaw:*

Drawing of Princess Wa Wa Chaw in Tule river Indian costume, by Louis Fisherman. Pine Ridge reservation.

*From Mrs. Robert B. Wickes:*

Deerskin headdress decorated with feathers, buttons, beadwork, etc. White Mountain Apache. Arizona.

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FIELD ACTIVITIES.—Dr. S. K. Lothrop is continuing his researches in the archeology and ethnology of the Chilean coast. Dr. Herbert Spencer Dickey, in behalf of the Museum, has again undertaken the exploration of the Orinoco in an endeavor to finish his observations commenced last year, but which were terminated on account of the loss of his boat. Mr. Frederick Johnson will initiate an ethnological study of the Indians of New Brunswick, Prince Edward Island, and Newfoundland. Capt. Robert Bartlett will journey with a party in *The Morrissey* to the eastern coast of Greenland to gather ethnological collections among the Eskimo in the vicinity of Scoresby sound, provided the conditions are favorable. Lady Richmond Brown and Mr. F. A. Mitchell-Hedges have departed for Honduras where they expect to gather ethnological materials for the Museum.

A VERY important gift has been made to the Museum by Dr. Frederick Starr, Associate Professor of Anthropology in the University of Chicago until his retirement in 1923, and well

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known to Americanists especially on account of his researches in and publications on the native tribes of Mexico. The gift takes the form of about thirty-six hundred original photographic negatives and one hundred and eighty lantern slides, illustrating, in addition to many life-size Mexican portraits, Indians of the Iroquois tribes, Cherokee, Gay Head, Pueblo (especially Cochiti), Tonkawa, California Indians (especially Cahuilla), and Indian students of Haskell Institute. Made many years ago, Professor Starr's negatives are now well-nigh priceless to ethnology.

THE MUSEUM has disposed of a triangular plot of land bounded by St. Nicholas avenue, St. Nicholas place, and 150th and 151st streets, New York City, which it had owned for about twelve years. In one of the old residences on the site the Division of Physical Anthropology of the Museum was housed until April, 1928, when it was transferred to the Museum Annex in the Borough of the Bronx.

## POST-CARDS IN COLOR, ILLUSTRATING PHASES OF INDIAN LIFE AND ART

THE MUSEUM now has for sale, at fifty cents per set, two sets of colored post-cards, one set of a dozen illustrating archeological and the other set ethnological subjects. For each set there is a special envelope, appropriately embellished with an Indian design in colors. The cards themselves, which are beautifully printed by the Helio-type process, illustrate the following subjects.

### *Archeological Subjects*

1. Prehistoric pottery vessel from an excavation in San Salvador, Republic of Salvador.
2. Prehistoric cylindrical Mayan jar from Yascaran, Honduras.
3. Decorated double-mouthed bottles of the prehistoric Nasca culture of Peru.
4. Prehistoric effigy vase from Nicoya, Costa Rica.
5. Jars from the prehistoric ruins of Casas Grandes, Chihuahua, Mexico.
6. Prehistoric vessel embellished with painted patterns and with human effigies, from Recuay, Peru.
7. Effigy vessel from Mississippi county, Arkansas.
8. Earthenware incense burner from British Honduras.
9. Sculptured alabaster vase from Honduras.
10. Ancient carved and painted mirror from Peru.
11. Carved stone receptacle from the Valley of Mexico.
12. Jade chisels from Alaska.



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*Ethnological Subjects*

13. Human bodies shrunken after the removal of all the bones by the Jivaro Indians of Tierra Oriente, Ecuador.
14. Head-dress, wands, and whistles used in ceremony by the Hupa Indians of California.
15. Deerskin coat, decorated in painted and rubbed designs. Naskapi Indians of northeastern Canada.
16. Sioux shirt made of deerskin, decorated with porcupine-quills, scalp-locks, and painted lines.
17. Ceremonial mask of carved and painted wood. Auk division of the Tlingit of southern Alaska.
18. Head-dress and wands used in a Corn dance by the Zuñi Indians of New Mexico.
19. Shirt woven of mountain-goat wool, used in ceremony by the Chilkat Indians of Alaska.
20. Feather head-dress worn by the Caraja Indians of Rio Araguaya, States of Matto Grosso and Goyaz, Brazil.
21. A typical tipi of the Indians of the northern plains.
22. Jivaro Indian in dance regalia. Ecuador.
23. Pueblo water-jars from Acoma and Zuñi, New Mexico.
24. A small plaza of Zuñi pueblo, New Mexico, during the performance of a Rain dance.

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